A TEACHER'S GUIDE TO

KENTUCKY HISTORICAL SOCIETY
KENTUCKY ARTS COUNCIL

Agencies of the Kentucky Commerce Cabinet

2004

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Introduction
by Bob Gates

What do the following activities have in common: a group of senior citizens working together on a quilt, a farm family stripping tobacco, church members having dinner on the grounds, children teaching each other the latest skateboard stunts, teachers indoctrinating the newest staff member by telling war stories about district office? They are all examples of *folklife*—the traditions of small groups passed from person to person by word of mouth or example. Practiced every day in communities throughout Kentucky, they persist because they have special meaning and importance to the groups that keep them alive.

From 1997-2001, the Kentucky Historical Society and the Kentucky Arts Council have cosponsored an annual Kentucky Folklife Festival to celebrate the traditions of diverse groups from across the state. At the festival, representatives of regional, ethnic, religious, occupational, and other groups perform music and dances, demonstrate crafts and work activities, prepare food, and share stories about the traditions that contribute to their identity.

The festival can serve as a wonderful introduction to the state's many traditions. But students can develop an appreciation of Kentucky's culture without traveling to Frankfort. The folklife that abounds in every community can provide students with vital lessons about the state's rich cultural heritage. As a multidisciplinary experience, folklife can be the focus of a unit of study or enrich units on many social studies, arts, and humanities themes.

The resources in this publication are drawn from festival themes and suggest many ways to incorporate folklife into the curriculum. These materials can be used for preparation or follow-up for the festival or in units on other topics. These include:

- A game that introduces students to folklife;
- Guidelines for finding local tradition bearers and conducting interviews;
- Essays by folklife scholars about five types of folklore;
- Sample classroom activity plans based on traditions featured at the festival;
- Ideas for additional activities that integrate folklife and other disciplines; and
- Suggested background reading, tapes, videos, and children's books about folklife.

Most of the activity plans are written for upper elementary and middle school students, but the activity suggestions can be modified for many age groups. We hope teachers will let us know how they adapted the resources to their classrooms, so future editions of the guide can include their ideas.

Kentucky's education reform guidelines emphasize the use of community resources in helping students link what they learn in school to their lives. Folklife affords rich opportunities to educators developing local, hands-on, interdisciplinary curricula. We hope the festival is just the beginning!

What is Folklife?
by LoisJoy Ward

Before you visit the Kentucky Folklife Festival or use any of the following activities, it is important for your students to know what folklife is as well as other terms and ideas.

Folklife, or folklore, includes the traditions that are shared by a group of people who have a mutual background or interest. Tradition represents views, behaviors, and actions through which group members express themselves. Folklore can be expressed in a variety of ways. These can include jokes, stories, food, art, games, dance, music, yard decorations, and holiday celebrations, just to name a few.

Folklife is both simple and complex. It can include the making of a family-favorite cake for dessert, or an elaborate wedding custom.

Folklife is a dynamic process. There is much more to a quilt or a ghost story than what appears on the surface. What makes them folklife lies not in the items themselves, but in the process and meaning behind them. In other words, it is the person, or groups of people, who quilt in a certain style or who tell a ghost story in a particular way that makes the experience folklife.

The learning process is very important to folklife. Folklife is not learned from books or printed sources. It is usually learned from oral transmission or observation. For example, children usually do not learn how to make paper airplanes from books but from other children. Folklife is learned informally and is usually passed on either verbally or by repetitive demonstration.

Folklorists and those who study folklife try to uncover the meaning and function behind a tradition. For example, if you were studying the folk traditions of a boatmaker you would not only look at the process of the building of the boat but what motivates the builder. You could also look at why he/she uses a certain type of wood, who he/she builds for, why it is important to continue making the boat,and the elements that make it art to the maker and the group.

Often folklife is misunderstood and thought to be simply things that are old and outdated. But the fact is, folklife traditions are being created and re-created every day. For example, demolition derby car decorating is a tradition that is shared by families and groups that have a passion for the sport. Students have their own folk traditions which can be seen on the playgrounds and backyards in any city.

Another misconception is that people believe that only "other" people have folklife and folk traditions. The fact is all people have folklife; we all have traditions and activities. These activities can be things like sitting at the same place at the dinner table, eating pizza on Friday nights, or decorating a skateboard.

Another term that needs to be defined is folk group. We all belong to folk groups. Folk groups are people who share common ancestry, ethnicity, customs, behaviors, or interests. One folk group most of us belong to is our family. Families often have special ways in which they celebrate birthdays, holidays, or weekends. Family folklore is probably one of the most accessible folk groups for students to discover their own folklife. In defining family we need to expand our definition beyond the typical "nuclear" family to include extended family and friends of the family.

By knowing what folklife and folk groups are students will be able to understand the purpose for the Kentucky Folklife Festival and their own folklife. The following activities will help emphasize what they will hear and see. For those not able to be at the festival, it will offer some resources for using folklife in your classroom.

Classroom Activity Plan
Introducing Folklife

Overview

Students participate in the game "Folkpatterns" to discover the many ways that folklife is part of their lives.

Academic Expectations

2.16—Social Systems

2.17—Cultural Diversity

2.25—Cultural Heritage

Core Content Connections

Social Studies (Culture and Society)

Background

Although folklife encompasses almost any kind of tradition passed on in small groups by word of mouth or practice, many people believe that folklore is limited to quaint, old customs. The act of making things traditional, by repeating them over and over until they can be recognized by group members, is a human quality not limited to people leading "old-fashioned" lives. Groups of all kinds—family, community, regional, ethnic, occupational, and religious—create traditions that embody their values. This activity, which demonstrates that everyone has folklife, is an excellent way to prepare students to visit a folklife festival or begin a unit of study. It is based on materials developed by the 4-H Youth Programs Office at Michigan State University Museum in 1991.

Procedure

1. Make the "Folkpatterns" game by photocopying and cutting up the cards.

2. To play, have the group form a circle and place the cards face down in the middle of it.

3. Select a student to pick a card and answer the question on it. If he or she cannot answer it, ask for volunteers. There are no right or wrong answers! Continue the process until all the students in the circle have chosen a card and answered a question.

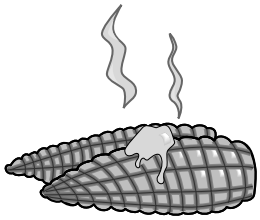
4. If time permits, ask students to come up with additional examples to some of the questions. Talk about the many traditions we all have.

Resources

To order the $12 *Folkpatterns Leader's Guide: A Cultural Heritage Program*, contact the Michigan State University Bulletin Office, Box 231, East Lansing, MI 48824.

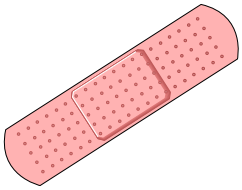
Sing me a lullaby

How do you eat corn on the cob?

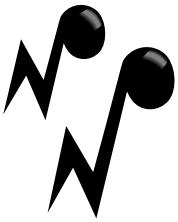


Give the group a school cheer.

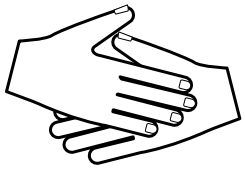
How do you get rid of a wart?



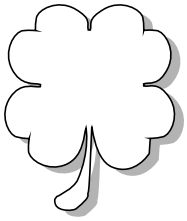
Sing a jump rope rhyme



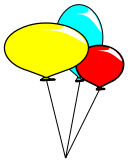
Show us a hand clap game.



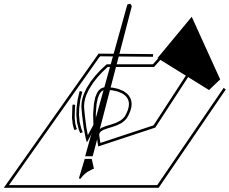
What do you do for good luck?



How do you celebrate a birthday?

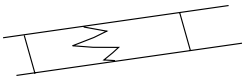


Have you ever signed an autograph book?

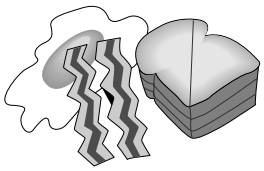


Do you know the story of your name or nickname?

What do you say when you setp on a crack in the sidewalk

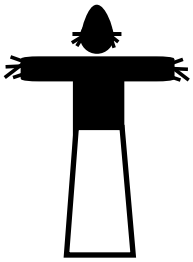


What do you eat for breakfast on Saturday morning?



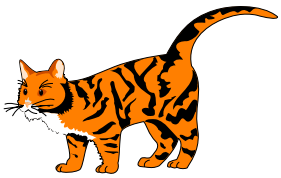
Do you know any funny songs that go to the tune of “Yankee Doodle”? Sing one for the group

Have you ever made a scare-crow?



Tell the group a joke.

What nicknames do you have for your pets? Your family car?



What do you do on Halloween?

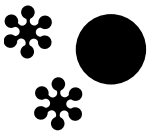
How do you get well when you catch a cold?

How do you build a snowman?

What is your favorite holiday? How does your family celebrate it?

Where is the haunted house in your area? Tell the group about it.

Tell how to play marbles or jacks.



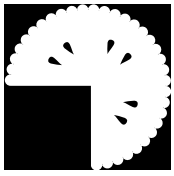
How can you tell if it will rain?

What is your favorite holiday and how do you decorate?

What is the most unusual building in your community? Why is it unusual?

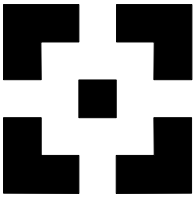
When do you sing songs?

How do you decorate a pie?



How do you decorate a cake?

Describe a special quilt or blanket in your home.

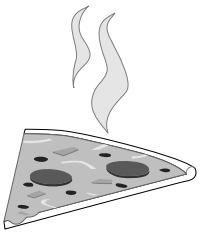


What river, creek, or lake is in your community, and what do people do there?

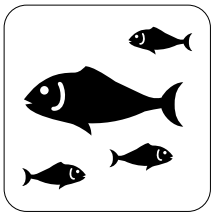
Sing a song you learned from friends.

What do you eat on holidays?

What is your favorite place to eat and why?



What do you use to catch fish, and what is the biggest fish you have ever caught?



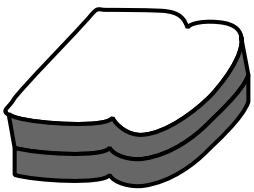
How do you decorate your bike or skateboard?

Tell a ghost story from your community.

Does anyone in your family or neighborhood preserve food by canning? What do they can?

How is barbecue prepared and served in your region?

How do you make a peanut butter and jelly sandwich?



Using Folklife Resources: The Process of Collection, Presentation, and Follow-up

by Amy Davis

Using folklife resources in the classroom is an important and dynamic way to bring schools and their surrounding communities together. The greatest folklife resource is people, and presenting local folk artists or other demonstrators is an immensely rewarding experience for both the visitors and the students. (Throughout this discussion, I will refer to all demonstrators of folkways simply as "artists.") However, preparation and planning must be a part of the process of bringing artists into the classroom. The suggestions listed below are a guide for teachers interested in using the wealth of resources in their local communities. Although work and preparation are involved, I am positive you will find it well worth the extra effort.

How to Find Artists

Teachers are often the best sources and contacts to folk artists in a community. The key to identifying a suitable folk artist is to shed the misconception that you need a guest to come in with a professional presentation. You will be presenting the artist and you can help him or her convey material to the class to whatever degree is necessary.

Instead of thinking about professional performers, think of people who are sources of information about your area, who are good storytellers, who are practicing a tradition, and, above all, who care about what they do and why they do it. Older people in relatively good health are often very good in a classroom. For example, not only can they speak about an art form such as quilting, but they often have insight into the history of an area and good descriptions of what their lives used to be like. Retired people are also more readily available for school visits.

Don't limit yourself to personal acquaintances. Look for people by asking others who would know different folk groups in the community. Ask the women who have worked in your school cafeteria for 30 years, ask the town librarian, ask the man at the filling station, the waitress at the local coffee shop, or the local barber. If you are from the area, ask older people in your family. If you are not from the area where your school is, don't despair. You may benefit from an outsider's broader view of the community. Don't worry about talking with strangers. Remember that you will be talking with people about what they love to do most or what strongly interests them. If you give a family interview assignment to your class, pay close attention to the people your students interview. Sometimes parents and grandparents make a wonderful program for the class, and this can be especially rewarding for the child involved.

Preparing the Artist

After you have located a suitable folk artist, it is important to take the time to establish a personal contact with him or her. A phone call is really not enough. You need to visit with the person at his or her home if at all possible. Often you learn more about people when you meet them in their surroundings. At some point, you must discuss the possibility of the artist's coming into your classroom. More often than not, people are willing and eager to demonstrate or talk about what they do for students. It may also be that they have no interest or time for this activity, and you must respect this and not try to force them to come. But be aware that reticence may just be modesty or nervousness on artists' part. They may want to come demonstrate, but may be unsure of themselves, saying something such as "I don't think I'd be any good at that."

You need to reassure them and describe in detail how you envision their visit to the classroom. Make sure you stress that they will not be expected to give a presentation by themselves, and that the children will have plenty of questions prepared to ask them. Cover other details in advance as well:

- Explain to the artist the exact times you will need him or her at the school. If you are planning for the artist to come to more than one classroom, let him or her know in advance. Do not overwork the artist—four classes in a day is plenty. If the artist is elderly, fewer classes are even better. Single classrooms are best, but it may work to double up classes to avoid tiring the artist. Use your best judgment. If the artist is going to visit other teachers' classrooms, those teachers need to be versed in their roles as presenters (see the next section).

- Discuss details with the artist beforehand. (By the way, you can use more than one folk artist at a time; interaction between two or more artists adds a special dimension to the presentation.) Familiarize yourself with the artist's work. Talk about specific pieces, songs, issues, or stories you would like the artist to cover in the classroom. Discuss what material will involve the children directly. Discourage the artist from bringing huge pieces or too much material to the school. However, if the artist does need to bring heavy or bulky materials, make sure to find a room where he or she needs to set up *only once* (the children can come to the artist instead of vice versa).

A very thorny issue is payment. Ideally, money should be available and should be offered to any folk artist who demonstrates at a school. Often, though, no money is available; and quite as often, artists will refuse payment as they see their visit as a service to the community. However, our view is that money should be found and offered, even if it is only gas money to get the artist to the school and back. It is simply not right to *expect* the artist to come to school as a good-will gesture because he or she is local and "non-professional."

Preparing the Class

It is best to have the artist's visit tied in with material the students are currently studying. With good planning, an artist's visit can be a nice culminating session to an academic study. For example, a riverboat worker could visit at the end of a unit on rivers; someone practicing old crafts such as spinning or pottery-making could come at the end of a unit on pioneers and early settlers; a coal miner could come at the end of a unit on earth science and geology (or economics, for that matter); quilters could come while students are studying geometry; Mexican or Latino cooks or musicians could come for a discussion of other countries or of Christmas or other holiday customs—the list is endless, limited only by imagination. However, besides their knowledge of the academic curriculum, the children should be prepared in other ways:

- The class needs to go through the exercises and assignments on interviewing family members discussed elsewhere in this packet. Through these exercises, they will have a solid background for asking good questions, being involved in an interview, and listening to the artist.
- Tell the class that the artist is coming; don't think of it as a surprise or treat where they can just be entertained. I usually describe the artist as best I can to the class and have them write down a few questions they have for the artist from this brief description. Questions are read out loud to the class, and we review what makes a good or bad question.
- The class also needs to review rules of good behavior for the artist's visit. A time will be set aside for questions, and the students should not interrupt the artist with raised hands until that time. Students should always raise their hands and not shout out their questions. They should never touch any of the artist's materials unless he or she has given them permission. Above all, they need to be good listeners.

Presenting the Artist

- Your goal as a presenter is to be flexible and to control the flow of the presentation subtly and gently. Prepare yourself for the presentation by listing ideas, themes, and connections that can be made. Prompt the artist and direct the narrative with questions if the artist runs out of things to say. Call on students if they seem particularly eager to ask questions. Let the artist call on students if he or she seems to enjoy doing so.
- Your placement in the room is important. Stand or sit near or next to the artist facing the class to create a relaxed feeling and provide a supportive atmosphere for the artist. Stand off to the side and assume more the role of an audience member if the artist seems to be happy doing his or her own presentation.
- Take control if the artist wanders too much with his or her narrative. Your job is to keep things on track with well-placed questions. Keep an eye on the clock. It is guaranteed that you will run out of time! If things are going well, and you have a flexible schedule, then let things run over. But don't overwork the artist if he or she is tiring and has other classes to attend.
- Take care of artists while they are at school. Provide them lunch. Have students guide them to different classrooms; don't expect them to find their own way.

Follow-up

- The best follow-up is to get the students to react to what they saw or learned. The folk artist's visit is a perfect lead to a writing assignment. For example, the students can write about what they learned from the visit, how this relates to other things they have recently learned in class, or how it relates to other things in their lives outside of school.
- Let the visit be a springboard for class discussions. Be sure to touch on anything about the visit that you think is important or that needs further explanation.
- Write thank-you notes to the artist. Often, children have done this on their own and asked for the artist's address. If any particularly good writing comes out of the follow-up assignment, be sure to share it with the artist.
- Do fun, involved, hands-on activities inspired by the artist's visit. Learn one of the artist's songs and keep singing it with the class. If a woodcarver came to class, spend an hour carving soap. If a quilter visited, have the class make some paper quilt blocks. The students could write and perform a skit or short play based on stories that the artist told. Or they could write a newspaper article for the school newspaper about the folk artist's visit.
- Think of other artists in the community you can invite to extend the lesson.

With these guidelines, I am sure that an important and meaningful visit with a folk artist could take place in your classroom. You may also have a lot of fun along the way.

Interviewing Techniques
by Julia Morgan

A folklorist uses many skills to learn about the traditions and culture of the groups of people he or she studies. One of these skills is interviewing. Whether having an informal conversation or conducting a formal taped interview with a tradition bearer, the folklorist uses the same principles to interview. The information learned from the conversation or interview is valuable and complements other documentation such as photography, sketches, surveys, and notes taken by the folklorist. The following discussion will outline the interviewing process and provide a range of class activities with varying degrees of student involvement. These may be adapted to fit the needs and abilities of particular students more closely.

For a formal taped interview, the American Folklife Center suggests the following list of basic supplies:

1. Notebook and pencils
2. Camera, film, and other photographic accessories (e.g., tripod, flash)
3. Tape recorder, fresh batteries, microphone, cassette tapes, and extension cord
4. Tape measure for recording the dimensions of objects
5. Appropriate dress, both comfortable and/or right for the occasion (e.g., formal clothes for a wedding)
6. Consent forms
7. Maps

The amount of student involvement in the activities will vary the need for some of the supplies listed above. For typical classroom activities, the notebooks, pencils, and tape recorder with its necessary accessories will be the most useful.

Interview Process

See "Interview Checklist."

Who to interview. Anyone can be the subject of an interview. Folklorists usually focus on "tradition bearers," people who are knowledgeable about local history; have certain art, music, craft or other skills they have learned through tradition; or play certain roles in the community. They are people who participate in and carry on traditional oral, written, or performed activities. When the folklorist makes an appointment to interview the individual, the folklorist should explain why he or she wants the interview and how the information will be used. It is important to confirm the date and time of the interview to make sure both the interviewer and the interviewee understand when the appointment will be.

Background information. After the person to be interviewed is selected, the interviewer should decide what kind of information he or she would like to learn during the session. The interviewer should be knowledgeable about the subject he or she will discuss with the tradition bearer. A trip to the library is helpful at this point. Students can use research skills to find information about their topic in dictionaries, encyclopedias, magazines, newspapers, and phone books, to name a few possible sources. This background research is important in developing questions for the interview.

Question preparation. A good interviewer goes to an interview with prepared questions. These questions will help the interviewer get the information he or she wants to learn from the individual. The type of question asked is important. Try to avoid "closed" questions—those that can be answered by "yes" or "no"—and questions that can be answered in short phrases. "Open-ended" questions are best because they evoke stories and specific information. I recommend that students prepare 10 good open-ended questions for an hour-long interview.

The interview. An interview is a dialogue between the interviewer and interviewee that results in descriptions of first-hand experiences. The interviewer should actively follow a plan made before the event and be prepared to ask follow-up questions that probe more deeply.

If the interview will be tape recorded, place an introduction at the beginning of the tape. For example: "This is a tape recorded interview for the _____ School Folklife Project. My name is _____ and I am interviewing _____ about _____. Today's date is _____." The interviewer may then start asking questions. Use the prepared question list as a guide and checklist to make

sure the individual is supplying the desired information. Sometimes the topics discussed in an interview stray from those on the prepared question list. This is okay. By allowing the tradition bearer to talk about subjects other than those on the prepared list, the interviewer may learn information that he or she never thought to ask about. When the subject strays too far from relevant topics, the interviewer can use the prepared questions as a guide to bring the conversation back to the intended subject.

When interviewing, be polite, speak clearly, and listen attentively. This shows that you are interested in what the tradition bearer can teach you. Eye contact is also good, because our culture interprets it as a sign that we are interested in what is being said. In the interview, and even in informal conversations, the subject's participation and attitude will reflect the attitude of the interviewer.

After the interview. Thank the tradition bearer and ask for his or her signature on a consent form. The tradition bearer should fill this form out completely before signing it. The consent form is a letter of agreement between the interviewee and the interviewer, stating the purpose for the interview and the way the interview documentation will be used and including the interviewee's authorization for the use of the documentation as described. After the interview, a thank-you note to the tradition bearer is also appropriate. The interviewer may also consider providing a copy of any tapes and documentation from the interview for the tradition bearer. See "FOLKPATTERNS Interview Form" for a suggested consent form format.

Interview Checklist

Use this checklist every time you conduct an interview to remind you of all the things you need to do.

Before the interview:

- ❑ Set the date, time, and place of the interview.
- ❑ Ask permission to use a tape recorder.
- ❑ Explain the use of the FOLKPATTERNS Interview Form.
- ❑ Explain your project and what you will do with the information and tapes.
- ❑ Check your equipment (recorder, microphone, electrical cord, batteries).
- ❑ Write out your questions.

At the interview:

- ❑ Set up the tape recorder and place the microphone close to the interviewee.
- ❑ Make sure there are no noises in the room.
- ❑ Start your tape with an introduction.
- ❑ Label the tape with the date, person's name, and your name.
- ❑ Thank the person and say "This is the end of the interview" when you finish.
- ❑ Have the person sign a FOLKPATTERNS Interview Form.

After the interview:

- ❑ Send a thank-you card.
- ❑ Jot down other questions you'd like to ask in a follow-up interview.
- ❑ Write the complete label for the tape.
- ❑ Listen to and index the tape.
- ❑ Transcribe the tape (optional).
- ❑ Store the tape in a safe place or donate it to a library or museum.

4-H Youth Programs • Cooperative Extension Service • Michigan State University Museum

FOLKPATTERNS Interview Form

Permission

I give permission to 4-H or to the person conducting this interview to tape record this interview with me, and to use my name and the information I provide for nonprofit, educational purposes such as publications, exhibits, radio and television broadcasts, and publicity. The tapes will be donated to_____. By giving permission, I do not give up any copyright or performance rights I may hold.

Date_____

Name (signed) _____

Name (printed) _____

Address _____

Phone (___) _____

Birthdate _____ Birthplace _____

Interviewer _____ Age _____

Address _____

Index

Date recorded _____

Place _____

Person interviewed _____

Address _____

Interviewer(s) _____

Description _____

_____

_____

_____

_____

4-H Youth Programs • Cooperative Extension Service • Michigan State University Museum

Suggested Classroom Ideas
Understanding Folklife

Basic skills

1. Explore the concept of *folk groups* by writing kinds of groups on the board—family, clubs, ethnic, occupational, recreational, religious. Have students call out names of groups they belong to and list them under the appropriate headings. Then ask students to bring in photographs of the groups for a bulletin board display. Group the images into categories and have the students write labels that describe the group and its traditions.
Academic Expectations: 1.10—Classifying; 5.3—Conceptualizing

2. Practice developing questions for an interview by having students call some out and writing them on strips of paper. Then work together to sort the strips on a T-chart. If there are not enough open-ended questions, convert some of the closed ones. For example, the question "Where did you grow up?" can be changed to "What was it like in the community where you grew up?" Practice developing follow-up questions by having one student describe a recent birthday or holiday celebration at his or her home. Then see how many follow-up questions the class can generate to elicit more information.
Academic Expectations: 1.1—Accessing Sources; 5.3—Conceptualizing

3. Practice listening skills with one of the following exercises:

• Play the old game of "Telephone" by giving one student a card with a long sentence written on it and asking her or him to whisper it to her/his neighbor, who repeats it to her/his neighbor, and so on. To add a level of difficulty, use a paragraph or anecdote instead of a sentence. Discuss the ways meaning can change when people don't listen carefully.

• Group the class in teams and challenge them to listen together to a tape of a literary work or interview. Play the tape, stopping it at intervals and asking each team to summarize in writing what they just heard. Compare written summaries, then rewind the tape and run the excerpt again. Reward a point for the best summary, then repeat the exercise several times.

• Divide the class into pairs and ask partners to interview each other about a series of opinion questions, such as "What is your favorite holiday?" or "Which do you prefer, basketball or baseball?" After hearing the answer, each partner summarizes the other's response in one sentence.
Academic Expectations: 1.4—Listening

4. Collect student folklore on short-interview cards. Have each student choose a partner. Each pair selects a folklore topic or question, such as "What funny joke have you heard lately?" or "What rhymes do you know to count out teams before playing a game?" Each partner asks the other and reports the answers on the short-interview cards. Encourage students to ask additional questions, such as "Where did you learn that saying?" or "Who taught it to you?" When everyone has completed their cards, have them read the cards aloud and share what they learned about other people's traditions.
Academic Expectations: 1.1—Accessing Sources; 1.4—Listening

Family Folklife

1. Have students develop family folklife museums to display on their desktops. They can include pictures of their family and traditions they share, objects that represent these traditions, and even tape recordings of family stories and songs. Challenge students to write a main label that describes their family in one paragraph and more detailed identification labels for each item. When the displays are complete, invite family members to school for an opening reception.
Academic Expectations: 1.11—Writing; 2.16—Social Systems; 2.25—Cultural Heritage; Goal 3

2. Plan a series of story hours that celebrate family traditions. Use books on the children's literature list in this packet to get started, then have students talk with their parents and grandparents about stories in their family. Invite family members to class for a culminating story festival.
Academic Expectations: 1.4—Listening; 2.25—Cultural Heritage; Goal 3

Community Folklife

1. Create a local folklife map that shows places in your community where various cultural traditions occur (e.g., the store or restaurant where news is shared, the town square where the town Christmas tree is lighted, the field where ball games are played, etc.). Why are these events significant to your community? *Academic Expectations*: 2.19—Geography; 2.25—Cultural Heritage

2. Adopt a local nursing home or seniors' center so students can learn about local traditions while performing a community service. Conduct preliminary fieldwork yourself to make sure the facility is willing to partner with your school and the seniors are interested in participating. With the help of the center's staff, pair students and seniors. Then have students interview their partners about local traditions. Select a theme—such as occupations, pastimes, or celebrations—or conduct more general interviews, using the list below to determine what special traditions each senior has to share. Plan a series of meetings for student/senior pairs to share what they have learned about each other. Or, ask the local newspaper or radio station to feature the results in a story or broadcast. *Academic Expectations*: 1.1—Accessing Sources; 2.20—Historical Perspective

Forms of Folklife

- Architecture
- Arts and crafts
- Celebrations
- Children's rhymes and songs
- Costume
- Dance
- Games
- Foodways
- Jargon and sayings
- Jokes
- Medicine
- Music
- Names and nicknames
- Occupational lore
- Proverbs and riddles
- Rites of passage
- Stories

Ethnicity

1. Conduct a community diversity survey. Start with what the students know. Have them find out their family's country of origin. Next, ask them to list family names, restaurants, churches, or other clues to diversity in your community. Supplement the list by scanning phone books and city directories. Talk with grandparents, members of the local historical society, the librarian, and others who can add information to the list. Finally, identify and interview members of the diverse groups in your community. Display the results on a bulletin board or propose an article prepared by your students to the local newspaper. 1.1—Accessing Sources; 2.17—Cultural Diversity

2. Organize a multicultural week at your school. Have each class select a country to research and prepare a bulletin board, a list of resources from the school media center, and an activity in which other students may participate (e.g., a food tasting, a game, an art activity, or a music program). If at all possible, draw on resource people from the community—if not representatives of the culture, then people who have visited or studied it. Invite them to attend the culminating event: a diversity fair. 1.1—Accessing Sources; 2.19—Geography; 2.26—Cultural Diversity

FOLKPATTERNS SHORT-INTERVIEW CARD

Describe the folk tradition you asked about:

Where collected _____ Date _____

Person interviewed _____ Age _____

Address _____

Interviewer (you) _____ Age _____

Tell us more …. Fill in any other information you have on the person's background (such as ethnic group, religion, or occupation) and the situation where you collected the information.

❑ Permission granted to collect this information.

Interviewers Initial's _____ Interviewee's Initials _____

4-H FOLKPATTERNS
Michigan State Univesrsity Museum
East Lansing, MI 48824

Art in Everyday Life

by Michael Ann Williams
Western Kentucky University

What is art? Many of us think of it as something we frame and put on the wall or go to see in a museum, but we are all artists in our everyday lives. We express our creativity and shape our environments into forms that are interesting or pleasing to our eyes. Our art forms are our houses and gardens; the foods we eat; the items we use in work and play, or to get from one place to another; our clothes; and even our own bodies.

We have similar preconceptions about folk art. Some think of it as quaint or country; others apply the label to art forms which are odd or eccentric. However, in its broadest sense, folk art is the art produced by everyday people in their everyday life. Not that folk art does not take special skills or talents; we are not all quilters or wood carvers, anymore than we are all fiddlers or banjo players. Folk artists may not go to art school, but many undergo traditional apprenticeships to learn and refine their skills. However, some of these apprenticeships may be quite informal. We might learn to plant a pleasing garden by watching or talking to our neighbors, or learn to make a beautiful pie from our grandmother.

For example, some people distinguish between art and craft, thinking that "art" should be for art's sake. However, just because an item has a practical function does not make it less artistic. Function does not limit the folk artist. In fact, it challenges the creativity of the artist to produce something that works correctly and is also pleasing in form or design. The relative importance of function and beauty in any particular type of folk art may change over time, and it may be as much in the eye of the beholder as it is in the mind of the artist. Some older Kentucky basket makers may remember a time when baskets were thought of primarily in terms of the function they fulfilled; old baskets used in agriculture might even be left in the field to rot. Automobiles and new roads brought tourists to some parts of the state and baskets became souvenirs rather than simply farm items. Finally, as more and more people appreciated the skill and form of handmade baskets, as well as the traditions behind them, baskets became an art form to be admired visually. When did baskets become art? When the buyers began to think of them that way? Or when the maker began thinking of them as such? Or was the art always there?

"Necessity is the mother of invention," some say. One of the beauties of folk art is that often it does provide for the basic necessities and still can be a thing of beauty. Some people might remember a time when rural Kentuckians of limited means papered the insides of their houses with pages from newspapers or mail order catalogs. The paper insulated the house and kept the wind from whistling through the walls of a single wall "boxed" house. But many a housewife took pride in the artistic arrangement of the pictures and text, and was satisfied with how "clean" the house looked when it was finished. Some people who grew up in these houses remember playing games of reading the walls of the house.

The act of recycling was also part of the beauty of this decoration, as it is in many other folk arts. Part of the pleasure of a patchwork quilt or a rag rug is creating something beautiful out of materials that would otherwise be discarded. We find flower planters made out of old tires; bird feeders made of plastic bottles. Sometimes we find humor in the new associations. Other times we find memories. The retired farmer who makes rocking chairs out of old tobacco sticks is not just being frugal; he is also making an emotional connection with his life's work.

Not all of us, of course, think of the same things as artistic or beautiful. Sometimes it is a matter of individual taste. Our artistic preferences are also shaped by our occupation, our ethnicity or cultural background, even our age. Certain current practices in body adornment, such as piercing or tattooing, may be beautiful to members of a certain age group (as well as particular occupational or ethnic groups) but may well seem repulsive to others. Our artistic preferences are also shaped by our knowledge of the craft. To many people, most white oak baskets may look more or less the same; a skilled basket maker, however, may quickly identify the work of a specific individual. Similarly, to most of us, a jar of pickles may look like any other; but to the judge at the county fair who visually inspects (but does not necessarily taste) each jar, one is clearly the prize winner.

Some folk arts are thought to be traditional to Kentucky; they have been around for a long time. However, others of equal age may have simply not been labeled as such. The breeders of hound dogs or the canners of peaches may have standards of form and beauty, but they are less likely to be labeled artists than the quilter or dough bowl carver. We are usually most comfortable calling functional items "art" if they have equivalents in the art one finds in a gallery. A dough bowl can be admired as a piece of sculpture. The quilt can be hung on the wall as if it were a painting. But the farmer who looks over a mown field may also experience artistic pleasure, whether or not he would dare call himself an artist. The woman who prides herself on her basement full of canned produce takes joy not only in the industry and self sufficiency the jars lined up on shelves represent, but also in their sheer visual beauty.

As our lives change, so do our folk artists. Kentucky still has a few traditional boat builders, but it also has artists who customize their cars and motorcycles or decorate their recreational vehicles. We can appreciate the old (and sometimes endangered) skills and still recognize the new forms emerging everyday. Traditional arts from other places can also take root in Kentucky. As Kentucky becomes more multicultural, so do its arts. The Indian sand painter or the Cambodian needleworker may also be a Kentucky folk artist. As we celebrate the art of Kentucky, we can embrace its diversity. We can admire the specialized skills of a few and rejoice in the artist within all of us. We may concern ourselves with the preservation of arts with long traditions within our state and find pleasure in those born of our modern society. We can celebrate the old and welcome the new.

Classroom Activity Plan
The Art of Mehendi

Overview

After learning about the East Indian tradition of mehendi—decorating body parts with intricate henna designs—students practice making the designs themselves.

Academic Expectations

1.13—Visual Arts

2.26—Cultural Diversity

Core Content Connections

Arts and Humanities (Visual Arts—Creating; Responding)

Supplies

- ❑ Illustration of mehendi designs
- ❑ Washable markers
- ❑ Paper

Background

Mehendi (pronounced "mendy") is the East Indian art of decorating one's hands, wrists, ankles, and feet with a paste made from the henna plant. Henna is a shrub used as a hedge in India to help keep out animals. It is also used for medicinal purposes, as a cooling agent, and for dyeing the hair. Mehendi is a paste made from ground henna leaves, turmeric, a few other ingredients, and water. Beautiful, intricate designs are applied using one's little finger, a stick (sometimes made of silver), or a plastic cone that squirts thin lines of the henna mixture onto the skin as if decorating a cake. The finished mehendi design is daubed with a mixture of lemon juice and sugar and allowed to dry for a couple of hours or overnight. Many women choose to apply mehendi at night so that it will have the entire night to dry, so the paste imparts a richer, red color. After the paste dries completely, it is scraped off with a blunt knife, and a little mustard or coconut oil is then smeared over the designs to darken the reddish tint.

The use of henna as a cosmetic dates back five thousand years. Down through the ages, the applications of mehendi have assumed the form of a ritual, especially during festive occasions. It has become an intricate part of the culture of India. Women in preparation for their weddings will hire professional mehendi artists to apply the henna on the bride-to-be as well as other women attending the wedding. This is seen as a good omen and surrounded with much celebration. The art of mehendi has inspired a wide variety of patterns all over India in the form of geometrical and floral designs and motifs based on the sun and the moon. Exclusive patterns have been designed for use during important festivals celebrated throughout the year, such as Holi, the colorful festival of spring.

This form of decorating and adorning the body is practiced in Kentucky by women who have moved here from India. There are Indian populations throughout the state, but the largest groups are found in cities such as Lexington and Louisville. Louisville resident Anupama Sahasrabudhe is a native of Nagpur, Maharashtra, India. She learned the art of mehendi as a teenager and now primarily puts her knowledge to use for Indian-American brides who wish to have traditional mehendi patterns applied for their own weddings. Many communities in our state have families from India who now call Kentucky home. Even through the women in these families may not be skilled in the art of mehendi, it may still be a tradition for them. They will probably be aware of this practice and may even have photographs or examples of mehendi designs that they could share in the classroom. Be sure to check out this valuable source of information.

Introducing the art of mehendi to your students can open up an opportunity to experience a part of the diverse and rich culture of India and its ongoing importance to Indian American families living here in Kentucky. Discovering the beauty of this expressive art form will help students to respect and appreciate other cultures as well as their own family traditions. Talking about the art of mehendi in connection with weddings, holiday celebrations, and festivals can lead to discussions on how the children celebrate those things in their own families and how families struggle to maintain their ethnicity through their traditions.

Also, recognizing that this is a traditional art form

which has been passed down for thousands of years can lead to discussions about what types of art continue in their own families and communities and how they have changed and evolved over the years. For instance, tattoos were once viewed as rite-of-passage body art for those who made it through basic training in the armed forces or survived battles during wartime. Now this art form is more of a fashion statement, along with ear, nose, and body piercing. The traditional designs used in mehendi are quite intricate and becoming skilled takes years of practice, not unlike mastering the art of basket making or quilting or canning fruits and vegetables.

Procedure

1. Research your community or surrounding area to find out if there is an Indian family or population living there. If so, make contact and talk to them about the Indian traditions that they have kept alive and/or adapted to their Kentucky lifestyles.

2. Present samples of mehendi designs, along with explanations of the use of this art form to the class.

3. Allow time for the children to practice drawing these designs, first on paper and then on their bodies, using washable markers. Request that the children wear or bring clothes that can be marked on!

4. Talk about ways the children themselves dress for special occasions, holidays, parties, etc. Talk about the ethnic background of your own family and the backgrounds of the children's families. Discover if there are new arrivals in your community from other countries and learn how they maintain their traditions.

Discussion Questions

- Why would someone use mehendi or other methods to decorate their bodies?
- What celebrations are important in your families? How do you celebrate these occasions? Do you wear special clothes, sing certain songs, eat special foods, etc.
- Do you know anyone who is originally from another country? What about some of your grandparents and great-grandparents—did they move to America from another country?
- Are there ethnic groups in our community? If so, how do these groups or families continue to maintain their culture and traditions?
- Why do you think it is important to continue practicing and passing on traditions within our own families and communities?

Related Activities

- Develop map skills by locating India on a globe. Let the students see the distance traveled to arrive in America from that country.
- Study other aspects of traditional Indian culture by researching foodways, costume, music, etc. Have an India Day to share findings, sample foods, listen to music, and so on.
- Challenge students to find out about India via the World Wide Web.

Resources

- EthniCity Oral History Project (Kentucky Historical Society)
- "The Magic of Mehendi," *Namaskaar* by Chakresh Jain (May-June 1984: 22-26)

Classroom Activity Plan
Making an Album Quilt

Overview

Students work together to piece an album quilt for a local individual or organization.

Academic Expectations

1.13—Visual Arts

2.25—Cultural Heritage

4—Group Membership

Core Content Connections

Arts and Humanities (Visual Arts)

Supplies

❑ 30 15-inch squares of white, cotton-and-polyester fabric
❑ 15-inch squares of white paper
❑ Pencils
❑ Fabric crayons
❑ Newspapers
❑ Iron
❑ Fabric trims, ribbons, yarn, buttons, and other notions for decorating the blocks
❑ Fabric glue
❑ Sewing machine
❑ One bed sheet or piece of fabric cut to 70 x 84 inches for quilt backing
❑ Batting
❑ Quilting hoop
❑ Fine-gauge yarn for tacking the layers together
❑ Needles with large eyes

Background

Quilts have long been considered folk art because the patterns and techniques used to make them were passed informally from person to person. Beginning in the second half of the nineteenth century, quilt makers could also find patterns and sewing tips in books and magazines. Today, folklorists are less interested in the origins of patterns and techniques than in the ways quilt makers interact with each other as they create their art. In addition to learning how quilt makers select patterns and fabrics and stitch them together, folklorists study regional variations, innovation, and meanings of quilt making for individuals and groups.

At the Carcassonne Community Center in Letcher County, women from the community meet and quilt every Wednesday. Originally built as a Settlement School, Carcassonne was reorganized as a community center in 1969. The quilt group has been meeting for 33 years! They take turns quilting tops that members have pieced at home. They also take in other tops to quilt to make money for shopping trips and other activities.

Students can esperience the fun of group quilt making by creating an Album Quilt in the classroom.

Dating to the mid-nineteenth century, Album Quilts (also called Presentation and Friendship Quilts) are cooperative pieces made up of blocks contributed by many women and presented to an honored recipient, such as a bride or community figure. The blocks, usually appliqued and pictorial, are signed and dated, then joined together, backed, and quilted. Variations include Autograph Quilts, made by one individual and signed by her friends, and Family Quilts, made over a period of years. The Carcassonne quilt group made an album quilt of blocks pieced by eleven members to hang in the Center. The activity below incorporates simple design and construction techniques to enable students to experience the pleasure of working on a quilt together.

Procedure

1. Do a trial run with the fabric crayons before introducing the activity to the class! If you are not able to assemble the quilt yourself, make arrangements for an art teacher, parent, or other adult to help out.

2. Introduce the lesson by asking students to imagine that they live in a rural Kentucky community 150 years ago. The teacher at the one-room school is getting married and moving away. Her students and their families want to give her a big gift that represents the community, but some families cannot afford to contribute money and the local store has a

limited selection of goods. Brainstorm some solutions, then introduce the album quilt.

3. Tell the class they are going to make an album quilt, and hold a discussion to determine the theme of the quilt and the recipient. Some possibilities include: a quilt about the class, to be hung in the classroom; a quilt depicting community scenes, to be presented to the mayor or a senior center; or a quilt that serves as a culminating performance for a unit of study, to be hung in the school media center. Make sure the individual or group you select wants the quilt! If possible, make arrangements for a presentation ceremony when the quilt is finished.

4. Demonstrate how to design and construct the blocks. Using the pencil, lightly sketch a simple design on white paper. Color it in with the fabric crayons, making sure to apply color as densely as possible. Follow the instructions on the package to press the design onto the fabric squares. Decorate the cloth blocks with the trims, using fabric glue to attach them.

5. Work together as a class to arrange the blocks in rows. Extra blocks can be decorated with a picture of the school, the name of the class, the date, and other information. Number each block on the back with a pencil. Stitch the blocks together to make a top, then join it to the batting and backing.

6. Hold a "bee" to tack the layers together. Place the quilt on a group of desks pushed together, and use the hoop to hold one section at a time. Cut the yarn into four-inch pieces and thread them on the large-eyed needles. Have each student tack the front and back together at the intersection of four blocks by piercing all three layers with the threaded needle from top to bottom, then coming back through, from bottom to top. Pull the yarn out of the needle, tie the two ends together into a knot, and trim the ends to ½ inch.

Discussion Questions

• Reflect on the process of deciding on the theme and recipient of the quilt. In what ways does the theme represent the identity and interests of the class? How does the choice of recipient reflect the group's values?

• Discuss the process of creating the blocks. In what ways did students help each other create and assemble the quilt? How did the class work together to arrange the blocks and tack the layers together? How do the students feel about the end product—and why?

• Speculate what roles quilt making have played in women's lives in the past and present.

• Think of other activities that bring communities together to work on a common project for an individual or group.

Related Activities

• If you know a quilter or quilting group, invite them to work with the class on the project. Bring them in at the beginning of the project to share their own quilts and talk about their art, then ask for their help in assembling the quilt and teaching students to quilt or tack the layers together.

• If your students are not ready to work on a class project, divide them into small groups or assign individual quilt projects.

• If you do not have the resources to assemble a cloth quilt, substitute paper blocks and attach them with tape or glue to a sheet of colored bulletin board paper.

Resources

• *Kentucky Quilts and Their Makers* by Mary Washington Clarke (Lexington, 1976)—A Kentucky Bicentennial Bookshelf book about traditional patterns, names, and quilting methods, based on fieldwork with Kentucky quilt makers.

• "Quilting With Children"—A web site with detailed instructions for creating picture and fabric blocks, sewing techniques, and links to other sites about quilt projects for kids. http://www.thecraftstudio.com/qwc/index.htm

• *Quilting Women*—A 28-minute film that traces the process of traditional Appalachian quilting and explores Kentucky quilt makers' feelings about their art. Order from Appalshop (306 Madison, Whitesburg, KY 41858, or http://www.appalshop.org)

• *Quiltmaking in America: Beyond the Myths*, edited by Laurel Horton (New York, 1995)—A collection of articles about the place of quilts in American history and society.

• "Quilts, Quilters, Quilting, and Patchwork in Fiction for Children and Young Adults"—http://www.nmt.edu/~breynold/quiltfiction__kids.html

Classroom Activity Ideas
Art In Everyday Life

1. Identify your students' own craft traditions—decorating bicycles, lockers, notebooks, or clothing; making paper toys or decorations; weaving bracelets or hair ribbons; and so on. Model an interview, then have students interview each other in preparation for a mini-festival featuring demonstrators and presenters.
Academic Expectations: 2.25—Cultural Heritage; Goal 3

2. Have young students create an inventory of their toys, then list as a class those that are handmade. Of those, how many were made without patterns, by a family member or friend? Ask students to interview parents and grandparents about the traditional toys of their childhoods. If possible, plan a traditional toy day, when students present their parents or grandparents making the toys of their childhoods for the rest of the class and learn to make toys using materials at hand.
Academic Expectations: 2.25—Cultural Heritage; Goal 3

3. When you study past eras, research the ways people of each era incorporated art into their everyday life. Then invite local folk artists who are carrying on related traditions to class to demonstrate their crafts. By learning how their materials and methods compare to those used in the historical craft, students can explore change over time.
Academic Expectations: 1.3—Observing; 2.20—Historical Perspective; 2.25—Cultural Heritage

4. Add traditional arts and crafts to a Kentucky studies unit by borrowing or renting videos and films that feature Kentucky folk artists. Distributors include Appalshop (306 Madison Street, Whitesburg, KY 41858); the Berea College Appalachian Museum (CPO 2298, Berea, KY 40404); Kentucky Educational Television (300 Cooper Drive, Lexington, KY 40502): and Western Kentucky University's Division of Media Services Audiovisual Center (Bowling Green, KY 42101). Challenge students to learn from watching the video the kinds of information they would seek in an interview.
Academic Expectations: 1.1—Accessing Sources of Information; 1.3—Observing; 2.25—Cultural Heritage

5. When you study cultures from other parts of the world, research the ways they incorporate art into their everyday life. Find out if there are families in your community from the culture you are studying and interview them about their arts and crafts tradition. Invite members of the ethnic group to class for a demonstration. Prepare a list of questions based on the ones below for a class interview.
Academic Expectations: 1.3—Observing; 2.19—Geography; 2.25—Cultural Heritage

6. Incorporate the study of traditional arts and crafts into units on the arts by identifying folk and formally schooled craftspeople who work with the same medium. Invite both to class, document their work, and interview them about the ways they learned their art and the aesthetic that guides their work. If time permits, create a display that compares the two.
Academic Expectations: 2.23—Analysis; 5.1—Critical Thinking

Sample Interview Questions

- How did you learn your craft?
- What is the most challenging part of the process?
- Are you using the same materials and techniques you did when you first started? If not, how have they changed?
- What qualities does a good example of your craft have?
- How do you go about planning and beginning a piece?
- Why do you carry on this tradition?

Kentucky Foodways: Traditional and Modern
by Elizabeth Mosby Adler

Close your eyes and think about smells of good foods: beaten biscuits and old ham at an elegant party, burgoo simmering in a big pot over a smoky fire at a political rally, fried chicken at a dinner on the grounds, soupbeans on the stovetop, and cornbread baking in the oven. These are some of the foods we associate with Kentucky.

Foodways is the term for the ideas and customs about food that people acquire without formal written training or practice. How did you first learn to cook? From your parent, grandparent, or friend? That is the traditional, or folk, way, and the way most of us begin cooking. In fact, before World War II, most recipes, called receipts, were not written down. They were, instead, in the heads of the cooks. When a recipe was recorded, it was often preserved simply as a list of ingredients.

Foodways are not only what we eat, but how, when, and where we eat. What are a meal's raw ingredients, and how are they prepared, preserved, and served? What are the social and psychological functions of food, and their ramifications for other aspects of our traditional culture, including our attitudes, taboos, and religion? Why do we think of fried chicken and Sunday dinner, mint juleps and the Kentucky Derby, turkey and Thanksgiving, cake and birthdays?

What inspires foodways study? Any situation where food is involved, including your own family's daily meals and holiday foods; dinner on the grounds and other social events with friends and acquaintances; and community events which share your group's foodways traditions with others at bake sales, barbecue festivals, political rallies, fairs, and other public gatherings.

Kentucky's own particular foodways stem from groups contributing and adapting their own dietary traditions to Kentucky's resources and to each other. English cakes, puddings, pies, preserves, country ham, and fried oysters; Native Americans' knowledge of wild game and domesticated squash, corn, and pumpkin—these are part of our frontier culinary heritage that we think of today as Kentucky's traditional foodways.

Later, with economic growth especially along the rivers, came the development of haute cuisine, such as spreads of butter, Roquefort cheese, and bourbon, or the hot brown. The syrupy bourbon drink, the mint julep, was popularized as a Kentucky Derby concoction. At Pleasant Hill and Auburn, the Shakers refined simple country foods into a spiritual as well as culinary achievement. Burgoo, a pioneer mixed-meat stew, was cooked over wood fires in huge kettles at political rallies, reunions, and other special events.

The tradition of wood fire cooking also gave rise to the barbecue as both a food and a festive or community event. West Kentucky, or Owensboro, barbecue features mutton as well as beef, pork, and chicken. Special sauces and cooking methods are closely guarded secrets. During Owensboro's annual International Barbecue Festival, the city's streets are lined with smoky "pits" and huge vats of burgoo as church, civic and neighborhood teams armed with mops swab sauce on mutton, pork, and chicken in competition for coveted prizes and hungry customers.

Pork is a common Kentucky meat because hogs readily adapted to Kentucky's oak forests. An old saying goes that every bit of the pig was used except the squeal. Ham, a particular Kentucky delicacy, was dried or salt cured. Kentucky country, or old, ham remains a popular favorite served with beaten biscuits. White flecks from the salt curing process indicate quality; a favorite Kentucky story revolves around the fine ham sent to northerners, who, ignorant of its character and believing it spoiled, threw it away.

Pork is also used as a flavoring for vegetables; a dish of green beans is not considered good unless it has enough grease in it to "wink back" when you lift the lid and look in; "greasy greens" and "wilted lettuce" are traditional summer favorites; and soup beans cooked with hog jowl and served with corn bread and onions are a filling meal any time of the year.

Dried beans (also known as shuck or shucky beans, leather britches, or hull beans) were cooked with their hulls on. Traditionally, the beans were strung and hung on the porch or in an attic to dry, but modern technology offers solar heating on the front and rear dashes of closed cars. A Frankfort man wrote this bean recipe: "When hungry for shuck beans, put them in water to soak overnight. Then cook with hog jowl until tender and send for me. While I am coming, cook a pone of cornbread and skin a good strong onion." Appalachian

author Verna Mae Slone wrote that shucky beans were "so good your tongue will slap your brains out."

Corn, an early Kentucky crop, was versatile, easily raised and stored, and profitable. As food, corn was ground into meal, mixed with eggs and milk, and fried into corn pones, cracklin bread, hush puppies, or hoe cakes; worked into a thick dough and boiled into cush; baked into corn bread; treated with lye and boiled for hominy or dried and ground for grits; eaten fresh on or off the cob or creamed.

Corn also could be made into sour mash for bourbon whiskey, said to have been invented by Georgetown pioneer and entrepreneur Reverend Elijah Craig. Numerous commercial distilleries established along the Kentucky River used the river water in the distilling process. Stories relate how a disaster at a Frankfort distillery released barrels of bourbon into the river; the fish went over the locks shouting "Whoopee!"

While many human imbibers favor their bourbon "neat," the mint julep has its place in tradition, especially around Kentucky Derby time. Numerous tongue-in-cheek recipes call for carefully gathering the mint, painstakingly mixing the syrup, elaborately frosting the silver cup, and, lastly, throwing away the other ingredients and drinking the whiskey.

Then there's the recipe for a favorite Kentucky breakfast: a steak, a quart of bourbon whiskey, a man and a dog. The man throws the steak to the dog and drinks the whiskey!

Any study of contemporary Kentucky foodways is incomplete without including the foodways traditions of Kentucky's more recent arrivals—the Japanese, Vietnamese, Hispanics, Thais, Latin Americans, Italians, Chinese, East Indians, Greeks, and others. Just as the early English and Scots-Irish pioneers adapted their eating habits, so do these more recent arrivals.

Maintaining foodways, one of the most important outward signs of a group's cohesiveness, poses special problems for non-native Kentuckians. Modifying recipes to locally available ingredients, adapting cooking methods to a different lifestyle, and locating or importing crucial ingredients are all issues faced daily by cooks preparing traditional foods not indigenous to Kentucky. Many families shop in larger cities outside the state, raise their own vegetables in gardens, or have friends or relatives send supplies from their homeland.

Holidays are important markers defining foodways traditions. Among ethnic communities, foodways play an especially significant role. Many Indian celebrations include ceremonial uses of food followed by lavish feasting. An Eastern Orthodox saying, "religion begins in the kitchen," highlights the closely intertwined roles of food and faith. Holidays and celebrations are a time when we gather together as families and communities, socially reinforcing our shared cultural heritage.

Our foodways activities, whether Sunday dinner, Chinese New Year, church supper, or Octoberfest, define our own identity, while reinforcing our cultural uniqueness. Whether we eat greasy greens or spanokopita, catfish or calamari, in sharing our similarities we celebrate our diversity as Kentuckians.

Classroom Activity Plan
Sharing Favorite Desserts

Overview

After learning about regional variations of a traditional Kentucky pie, students talk about their favorite desserts.

Academic Expectations

2.17—Cultural Diversity

2.26—Cultural Diversity

Goal 3

Core Content Connections

Social Studies (Culture and Society)

Supplies

❑ Transparent pie to sample (optional)

Background

The pie dates to at least the Middle Ages, when round or rectangular forms molded from dough were called cofyns, or coffins. For centuries, meat pies were as common—or more common—than those made with fruit or custard. The enormous popularity of pie in nineteenth-century America caused one journalist to lament "Pie kills us finally!" For folklorists studying foodways, pies are a goldmine of family, community, and ethnic traditions.

Magee's Bakery in Maysville, Kentucky, is famous for its transparent pies. Leslie Magee, born around London, Kentucky, started his first bakery in Hillsboro, Ohio, and then moved to Maysville. Today the three Magee Bakeries (in Maysville, Frankfort, and Lexington) are owned by different individuals. The Maysville Magee's Bakery on Market Street has been owned by Judy and Ron Dickson since 1972.

Judy Dickson grew up on Kentucky cooking, which she uses in the bakery today. The Dicksons learned to prepare Magee's specialties from recipes and by watching and talking with Mrs. Magee and her employees. This transfer of knowledge within a workplace is the way occupational folklore is kept alive. Judy and Ron spend a great deal of time working in the bakery, and their son helps in decorating cakes. The bakery has become a family business.

In the Mason County area, transparent pie is a family tradition, too. Everyone has his or her own recipe. People in Maysville know about Magee's famous transparent pies and use them for special occasions. The Dicksons do not give out their recipe!

The name "transparent pie" has been used to describe desserts in other regions as well. In her chatty cookbook *Out of Kentucky Kitchens*, Marion Flexner tells the story of Minn-Ell Mandellville, a legendary Louisville cook whose transparent pie delighted the guests of her employer, a judge who refused to share the recipe. When asked about it, the cook claimed that she did not use a recipe anyway. A young Lexington woman visiting the judge asked for it, and the judge refused but promised to provide her with pies when she wanted to serve them. Not long afterwards, she reminded him of his promise. When the hour of the dinner arrived, no pies had been delivered. The hostess became more and more uneasy as the meal progressed. Just as the salad course was being cleared, Mandellville appeared, dressed in her best clothes, to deliver the pies in person.

Mandellville's transparent pie includes a layer of jelly under the custard, which Flexner claims was once called "cheese," or "chess." She also describes a Frankfort recipe with a meringue topping, which is included in the Bowling Green recipe below.

Transparent Pie

2 tbps. butter melted

1 tsp. vanilla

5 tbsp. Pet milk

1 c. sugar

3 egg yolks

Beat egg yolks and then add all other ingredients. Bake in raw crust [5 minutes at 450 and 20-25 minutes at 375].

MERINGUE

3 egg whites

6 tbsp. sugar

1/4 tsp. cream of tartar

Beat egg whites and cream of tartar until stiff, gradually adding the sugar. Spread on pie and bake at 400 until golden brown.

The existence of pies—and other foods—with the same names in different regions is as common as the subtle variations in individual cooks' recipes for the same dish. Where did transparent pie originate? We will never know!

Family food traditions are an excellent way to introduce students to folklife. Almost every family includes at least one cook, enjoys favorite dishes, and serves meals in unique ways. This activity can be used to kick off a folklife unit or enhance one with a cultural diversity theme.

PROCEDURE

1. Give students a sample of transparent pie while telling them about the Magee's, Louisville, Frankfort, and Bowling Green versions. Ask them to speculate why the same name exists in so many places.

2. Ask students to name their favorite dessert and tell why it is their favorite. Who makes this food best for their tastes? Group students with like favorites together (e.g., cake, pie, etc.). How are the dishes the same? How are they different?

3. Have students interview the person in their family who makes their dessert and bring the recipe to class to compile into a dessert cookbook. You may want to have a potluck dessert party to celebrate the completion of the cookbook.

DISCUSSION QUESTIONS

- When do you eat your favorite dessert? Is it part of a special meal or associated with a certain time of the year?
- What desserts (or other foods) do you associate with Thanksgiving, Christmas, or other holidays?
- What desserts are served in your home at birthday celebrations?
- How is dessert served in your family? Do you have it every night or on special occasions only?

RESOURCES

- *American Foodways: What, When, Why and How We Eat in America* by Charles Camp (Little Rock, Ark., 1989)
- *Southern Food: At Home, on the Road, in History* by John Egerton (New York, 1987)
- *Out of Kentucky Kitchens* by Marion Flexner (Lexington, K., 1989)
- *Greasy Grimy Gopher Guts* by Josepha Sherman and T.K.F. Weisskopf (Little Rock, Ark., 1995)

Classroom Activity Plan
Researching Regional Barbecue

Overview

Students conduct folklife research using library resources, interviews with local cooks, and the Internet.

Academic Expectations

1.1—Accessing Sources

1.15—Technology

2.16—Social Systems

2.19—Geography

Core Content Connections

Social Studies (Geography)

Supplies

❑ Reference books: *Kentucky Encyclopedia*, encyclopedias, cookbooks
❑ Internet or e-mail connection

Background

The Carib Indians who roasted meat on wooden frames called *barbacoas* were America's first barbecue chefs. The technique of slow-cooking pork, beef, or mutton over hardwood coals with spices and sauces came to Kentucky with settlers from Virginia. Although seasonings and cuts vary from region to region, barbecue appears at family picnics, church and community events, and restaurants statewide.

Although barbecue can be found in most Kentucky communities, Owensboro has became internationally famous as a barbecue capital. Each May, its International Barbecue Festival features meats prepared by church groups from the region. Year-round, its Moonlight Bar-B-Q Inn serves mutton, pork, ribs, chicken, ham, and beef, as well as an assortment of regional vegetable dishes and desserts. Operated by the Bosley family for three generations, the restaurant has attracted the attention of food historians, folklorists, and gourmets alike. Of course, if you ask local people about their favorite barbecue restaurant, they may suggest other establishments as well.

In addition to its celebrated barbecue events, the Owensboro area is home to many smaller events. Nearly every church in the region has a permanent barbecue pit which they use for annual fundraising dinners. These events are important occasions during which participants meet and work together as a group.

The Men's Club of St. Mary Magdalene Church is eight-time national champion of the International Barbecue Festival. Established in 1907, St. Mary Magdalene is a rural Catholic parish in Daviess County. Several groups in the parish worked together to begin sponsoring its annual Bar-b-que event in 1915. In 1982, the St. Mary Magdalene Men's Club assumed the leadership role of this popular event, held each year on Saturday of the Fourth of July weekend.

Barbecue interests folklorists for many reasons. Although some cooks use recipes, many others prepare it from memory, based on instructions learned from family members and friends. Ingredients and cooking methods vary from region to region and, within regions, from group to group. For the groups that prepare and serve it, barbecue is often one of the traditions that defines them.

Because it can be found in so many Kentucky communities, barbecue can serve as the basis of folklife activities in the classroom. Studies of barbecue traditions can spice up social studies units and enrich students' understanding of their cultural heritage. This activity sharpens research skills through an innovative method of conducting folklife research.

Procedure

1. Begin by talking about how barbecue is fixed in your area. Who does the cooking? What processes do they use? Where do people go to eat barbecue in your town or area—a restaurant, a festival, a church picnic? How long has this place been famous for its barbecue? What makes it special?

2. Find out about other ways of preparing barbecue by conducting library research and talking with family members. You might research recipes for barbecue in different cookbooks , compile ideas from individu-

als' recipes, or interview cooks in the area.

3. To expand the research beyond the local area, contact students through email, the Internet, or mail. Ask questions about barbecue in their area. Exchange recipes and information. Compare and contrast the process to what you know.

Additional Research Topics

- Contact people from Owensboro about the International Barbecue Festival. Why does Owensboro hold this event? What makes it international?
- Research the history of barbecue in Kentucky.
- Take advantage of Internet connections to learn about barbecue in other states, such as Tennessee and Texas. Try to find out if cultures in other parts of the world also slow-cook meat with special spices.
- Invite a local cook to class to talk about what makes good barbecue. Try to get at the art of cooking and explore how it reflects the taste of people in the community.

Resources

- *Southern Food: At Home, on the Road, in History* by John Egerton (New York, 1987)
- Menu from Owensboro's Moonlight Bar-B-Q Inn, Inc.

Classroom Activity Plan
Discovering Mexican Corn Cookery

Overview

Students research the role of corn in the cuisine of Mexico and sample *Pozole Rojo*, a flavorful pork and hominy soup.

Academic Expectations

1.1—Accessing Sources of Information

2.19—Geography

2.27—Language

4.5—Multicultural and World View

Core Content Connections

Social Studies (Geography)

Supplies

- ❑ Mexican cookbooks
- ❑ Mexican restaurant menus
- ❑ Nonfiction books about Mexico
- ❑ Pozole Rojo
- ❑ Hot plate
- ❑ Paper bowls or cups
- ❑ Plastic spoons

Background

Foods inspired by the cuisine of Mexico have been popular in the Unites State since the mid-1800s, when a recipe for chili first appeared in a cookbook. Although chili, Spanish rice, and some other dishes flavored with tomatoes and hot peppers were probably American inventions, they promoted an interest in Mexican food across the nation. Today, Mexican traditions inspire haute cuisine, fast food, and family favorites prepared with ingredients from the supermarket.

Authentic Mexican cookery reflects the geographic and cultural diversity of that huge county. Stretching 2000 miles along its northern border and another 2000 from north to south, Mexico supports diverse plant and animal life. European explorers arriving in what is now called Latin America in the 1500s were amazed by the rich variety of native foods. The Old World quickly adopted avocados, chili peppers, potatoes, tomatoes, and other staples of New World cuisine. Most important of the new ingredients was maize, or corn.

Described as "the grain that built a hemisphere," corn probably originated in the highlands of Honduras, Guatemala, and Mexico almost 9000 years ago. It arrived in the Ohio River Valley around A. D. 1000. Because it thrived in many terrains and produced high yields per acre, corn quickly became a staple. Because it required cultivation, it forced people to settle down. Among prehistoric peoples as diverse as the Aztecs of Mexico and the Fort Ancient Indians of Kentucky and Ohio, corn was a dietary mainstay. Even some European settlers, especially in the South, preferred it to wheat until after the Civil War.

Mexican cuisine uses corn in many ways. *Tortillas*—unleavened pancakes made of ground dried corn—are a staple in many homes. Fried crisp and garnished, they become *tostadas*. Dipped in chili sauce and wrapped around a filling, they become *enchiladas*. *Tamales* are made by steaming a dough of ground corn and lard in corn husks or banana leaves. *Lolitos* are made by wrapping tortilla dough around a filling and baking it on a griddle. Fresh corn is also mixed into fillings, cooked in vegetable dishes, and stirred into soups.

Claudia Nunez's recipe for *Pozole Rojo* calls for hominy, dried corn cooked with lye. Originally from Tampico, Tamaulipas, on the Gulf of Mexico, Claudia came to America nine years ago. She manages a Mexican grocery store in Frankfort. Part of a growing Latino community in Kentucky, Claudia preserves her native culture by preparing traditional foods from home. Although Latinos compose less than two percent of Kentucky's population, their culinary traditions are already contributing to the state's foodways.

Pozole Rojo

3 chili pepper—*chile de arbol*, *chile color*, and *chile cascabel* (available at Mexican groceries and some Walmart Superstores)
Vegetable oil
2 lbs. pork, cut into cubes
½ onion, chopped
½ clove garlic, minced
16 oz. can hominy
Salt to taste
1 c. chopped onion
1 c. shredded cabbage
1 c. chopped radishes
1 c. chopped avocado
Dried oregano flakes

Cover the pork, onion, and garlic with water and boil until well cooked. Wearing rubber gloves, take the seeds from the peppers and brown them in a frying pan with a little oil. Drain some of the liquid from the pork into a blender, add the peppers, and blend until smooth. Add the blended peppers to the other ingredients and stir in the hominy. Cook long enough for the flavors to blend. Add salt to taste. Pass bowls of chopped onion, cabbage, radishes, avocado, and oregano around the table, so each person can add these to their soup. Makes 4-6 servings but can be stretched by adding water.

Procedure

1. Prepare the Pozole—or arrange for a parent or cafeteria worker to prepare the Pozole—ahead of time and keep it warm on the hot plate.
2. Introduce the lesson by asking the students how they eat corn and listing their responses on the board. Discuss the role of corn in our diet—as a vegetable, in bread, in cereal, and so on. How often do we eat corn? Once a day? More? Less?
3. Divide the class into groups and give each group a source to search for evidence of corn in the Mexican diet. Groups can report their findings in a class discussion or prepare a poster.
4. Conduct a class discussion comparing the role of corn in the Mexican and "American" diets. Who eats more corn? Why?
5. Review the ingredients in Pozole in English and Spanish. Ask the students to think of comparable dishes in their family's cuisine. Serve and enjoy!

Related Activities

- Have students interview parents and grandparents about the role of corn in their diet.
- Research the role of corn in the diets of prehistoric, Native American, and pioneer Kentuckians.
- Find out the nutritional value of corn compared to other grains.
- Invite a Mexican-American cook to class to demonstrate tortilla making and other traditional foodways.
- Learn about other Mexican food traditions for daily and special occasions.

Resources

The following teaching materials focus on Mexican culture:

- *Mexican and Mexican-American Folklife Studies: Resources for Los Angeles Area Classroom Teachers* by Michael Heisley (Los Angeles)
- The following books provide helpful background about Mexican cooking and the history of food:
- *The Cuisines of Mexico* by Diana Kennedy (New York, 1972)
- *Food* by Waverly Root (New York, 1980)

Vocabulary		
Aguacate	ah-gway-CAH-teh	avocado
Ajo	AH-hoh	garlic
Arbol	Ahr-BOL	a type of chili pepper
Berze	BER-sah	cabbage
Cacaguazintle	kah-kah-way-SEEN-tleh	hominy
Cascabel	kahs-kah-BEL	a type of chili pepper
Cebolla	seh-BOH-yah	onion
Chile	CHEE-leh	hot pepper
Color	koh-LOR	a type of chili pepper
Puerco	PWEHR-koh	pork
Rabano	RAH-ban-no	radish
Rojo	ROH-hoh	red
Sopa	SOH-pah	soup

Classroom Activity Ideas
Foodways

1. Identify family foodways traditions observed at special occasions—birthdays, holidays, Friday night suppers, Sunday dinners, etc. Have each student present their family's observation of the same occasion, or explore the theme, "The Most Wonderful Meal of the Year." Create a class cookbook like the one assembled by primary classes at Kenwood Elementary School in Louisville, which pairs recipes and personal narratives written by the students.
Academic Expectations: 1.11—Writing; 1.12—Speaking; Goal 3

2. When you study past eras, identify the foodways of the time. Then examine nonfiction and cookbooks and talk to family members to find out which dishes are still being prepared. How have they changed over time?
Academic Expectations: 1.1—Accessing Sources; 2.20—Historical Perspective

3. When you study other cultures, find out about their food traditions. Research the ways they make use of native plants and animals in their diet and find out what kinds of crops they cultivate to supplement natural resources. If representatives of the culture live in your community, invite them to class to demonstrate food preparation and talk about eating customs. Plan a field trip to an ethnic restaurant.
Academic Expectations: 2.17—Cultural Diversity; 2.19—Geography; 2.26—Cultural Diversity

4. Have students interview the best cooks they know about essential culinary tips their mothers (or fathers) taught them. They can talk with parents, grandparents, or local chefs. Compile the tips, then get together with a science teacher to examine the scientific basis for food knowledge learned traditionally.
Academic Expectations: 2.1—Nature of Scientific Activity; 2.25—Cultural Heritage

5. When you study nutrition, calculate the nutritional value of local and regional favorites. Talk to local cooks about ways they have lightened up traditional dishes to address contemporary health concerns. Or, have students figure out ways to make healthy substitutions for dishes high in fat, cholesterol, or sugar.
Academic Expectations: 1.5-9—Math Skills; 2.31—Physical Wellness; 2.25—Cultural Heritage

Occupational Folklife
by Erika Brady
Western Kentucky University

Occupational folklore includes skills and practices common among workers in a trade, often passed informally or in an "apprentice" relationship. Although occupational folklore can be as essential as the tricks that guide a pilot navigating a two-hundred-foot tow through the narrow piers of a bridge, it can also mark the lighthearted, purely expressive, side of the workplace; jokes, stories, poetry, even pranks played on newcomers and outsiders, all serve to define the special flavor and spirit of an occupational pursuit, whether it is the horse industry, river life, fishing, or boatmaking.

The livelihood of Kentuckians has always been closely tied to the character of the land—and its waters. Kentucky is river country: the commonwealth is bordered by over 700 miles of the Mississippi and Ohio Rivers, and their tributaries stretch the length and width of the state. Prehistoric settlements clustered along the riverways, where inhabitants lived by fishing the waters and hunting the rich bottom lands. Although the state is famous for recreational fishing and hunting, the authentic spiritual descendants of these early Kentuckians who lived off the rivers are the commercial fishermen who draw income from the waters. Commercial fishing is a pursuit full of uncertainty, affected by weather, water conditions, and the unpredictability of the fish themselves. To profit from the undertaking, a commercial fisherman must learn to "read" the water—a skill learned by observing and applying the expertise of older masters of the trade.

Boatmaking is a highly specialized trade along inland streams and waterways. The craftsman must take into account the depth of draught required to clear bottom in shallow waters, while maximizing the capacity of the boat and accommodating particular requirements for stability and maneuverability. Often boat types are highly regional, embodying the special needs and preferences of a very specific clientele, and employing local materials to achieve these ends. The product is a highly distinctive vessel, perfectly adapted for its local use.

The rivers have not only provided abundant food, they have also been a major avenue for transportation since earliest settlement. "Working the river" has been a source of employment for Kentuckians since keelboats and flatboats plied their waters carrying fur, lumber, coal, stone, and whiskey downstream at the turn of the nineteenth century. In those days, the term "Kentucky boatman" was used up and down the inland waterways to describe any riverman who was especially rowdy, violent, or uncouth. With the coming of the steamboat in 1811 and substantial increase in both cargo and passenger trade, a new breed of waterman emerged, competent to take responsibility for a valuable craft as well as the valuable goods and lives aboard. To young Sam Clemens, a river city lad in the 1840s, even the humble cabin boy on one of the great steamboats was invested with a kind of glory, and as to the pilot, "Your true pilot cares nothing about anything on earth but the river, and his pride in his occupation surpasses the pride of kings."

Aside from a few craft remaining as floating museums of the nineteenth-century river trade, the steamboating era is over. But the pride of rivermen in their work remains—and the importance of that work is not well understood outside the transportation industry. A single standard barge contains 1,500 tons, or 52,000 bushels, or 453,000 gallons, depending on the commodity—equivalent in capacity to fifteen jumbo rail hopper cars or fifty-eight semi-trailer trucks. A fleet of fifteen barges—a fifteen-barge "tow"—pushed forward by a single blunt, flatbottomed towboat may carry as much cargo as 870 semi-trailers on the highway. The men and women working the commercial inland waterways live for extended periods aboard their boats, and their folklore reflects the demands of their occupation, the close quarters in which they must co-exist, and the almost magnetic attraction of river life—it is proverbial that "the river gets in your blood."

The water that now borders much of the state once covered most of it, part of a vast inland sea. Particularly in the Bluegrass region, shell-bearing sea creatures of the Ordovician era laid down a layer of limestone and phosphorus that permeates the water and vegetation of the region, and which results in the light, strong bones and powerful muscles and tendons of the world-famous horses bred there. But the fame of the Kentucky horse is as much indebted to a human

heritage of care and expertise as it is to the qualities of soil and water. The earliest settlers from Virginia and the Carolinas hailed from regions where the traditional British passion for fine horses—and the twin pleasures of racing and gambling—were already well established by the late eighteenth century. As a delegate to the Boonesborough convention establishing a preliminary regional government in 1775, Daniel Boone proposed legislation encouraging horse breeding. The earliest editions of the *Kentucky Gazette* in late 1788 include advertisements detailing the fine points of stallions available to stand at stud.

Although Kentucky stables have produced fine horses of many breeds, the acknowledged aristocrat who has brought international renown to the state is the thoroughbred, first developed from Arabian ancestry in England in the eighteenth century. Fast and beautiful, with a temperament exuberant and sensitive, these horses inspire legendary loyalty and devotion among those who work with them, and a substantial body of folklore concerns every aspect of their history, breeding, training, and care.

A relatively recent development in the occupational folklore of horses in Kentucky is the presence of Old Order Mennonites and Amish. In various regions of the state, their dependence on working horses for farming creates special demands on horse breeding, training, and care. Accomplished farriers and experts in other horse-related occupations can often be found in these secluded communities.

Kentucky's occupational folklore is as varied as the terrain and history of the commonwealth itself. Reflect on your own part in this heritage—you may not be a deckhand, a farrier, or a commercial fisherman, but if you work with others, whether in a Louisville office, a Trigg County tobacco farm, or a Burkesville Minute-Mart, you share some aspect of folk culture with those who work with you. If labor is the engine that drives Kentucky forward, the shared vocabulary, practices, and pastimes that make up occupational folk culture represents the oil that keeps those pistons turning.

Classroom Activity Plan
Traditional Boatbuilding

Overview

After learning about Kentucky's boat building heritage, students try their hand at boat design and construction.

Academic Expectations

2.17—Cultural Diversity

2.19—Geography

Core Content Connections

Social Studies (Culture and Society)

Supplies

❏ A small tub filled with water
❏ Varying types of materials for making boats, such as aluminum foil, paper, cardboard, etc.

Background

With the exception of Alaska, Kentucky has more miles of navigable waterways than any other state. Its rivers have had a very big impact on Kentucky's inhabitants. Over the years, many occupations have sprung from the rivers. The craft of boatbuilding is one of those traditional river occupations. The patterns for building boats have been passed down through many generations of Kentucky families.

Raymond Hicks is one of the last traditional jonboat builders in the Carrollton area. Many variations of the jonboat are found in the Mississippi River Basin, and it was once a common craft on Kentucky's rivers. The patterns Raymond uses to build his boats are not written down; they are all constructed from memory. His grandfather, who emigrated from Ireland around 1900, built the same kind of boats Raymond builds today. The square ends and flat bottom make it a very stable boat for commercial and recreational fishermen. These boats are made entirely out of wood. Raymond uses yellow poplar and white pine to build his boats. Wooden jonboats are usually constructed upside down, with plank sides and bottoms. Once the boats are put in the water, the joints swell so the boat doesn't leak. They stay swollen as long as the boat remains in the water.

Dale Calhoun's "stump jumper" boat pattern came from many generations of his family, who are from the Reelfoot Lake area. The boat pattern is really called a Reelfoot Lake boat but has long been known as a stump jumper for its ability to glide over stumps, logs, and other submerged items in the shallow lakes. While the Calhoun family did not invent this style of stump jumper boat, they have been making them since about 1910. As the need for custom-built boats declined, the demand for their boats decreased. They feature flat bottoms with curved sides pointed at each end and are usually built to be between thirteen and eighteen feet long. Most often built out of local cypress with white oak ribs, they are then waterproofed with canvass, tin, or, more recently, fiberglass.

The modern age has made these two wonderful artisans an endangered species. Although wooden boat devotees have created a demand for their special crafts, these tradition bearers may indeed be the last in their families to practice this historic craft.

Procedure

1. Ask students how many of them have been in small boats. Have them describe what the boats looked like, what they were made of, and how they were navigated.

2. Describe the boats of Raymond Hicks and Dale Calhoun, then ask students why people from different areas build different kinds of boats.

3. Challenge students to design a boat from the materials you have assembled. They can make a jonboat, a stump jumper, or something of their own design.

4. Test the seaworthiness of the boats by placing them in a large tub of water. First, just see if they float. Then create turbulence by stirring the water. See if they still float. Next, add cargo (pennies, paper clips, etc.) and see if the boats still float.

5. Have students tell why they chose to build the boat the way they did. Based on their boats' success or failure in the water, how might they revise their

design? Ask again why people from different areas build different kinds of boats.

Discussion Questions

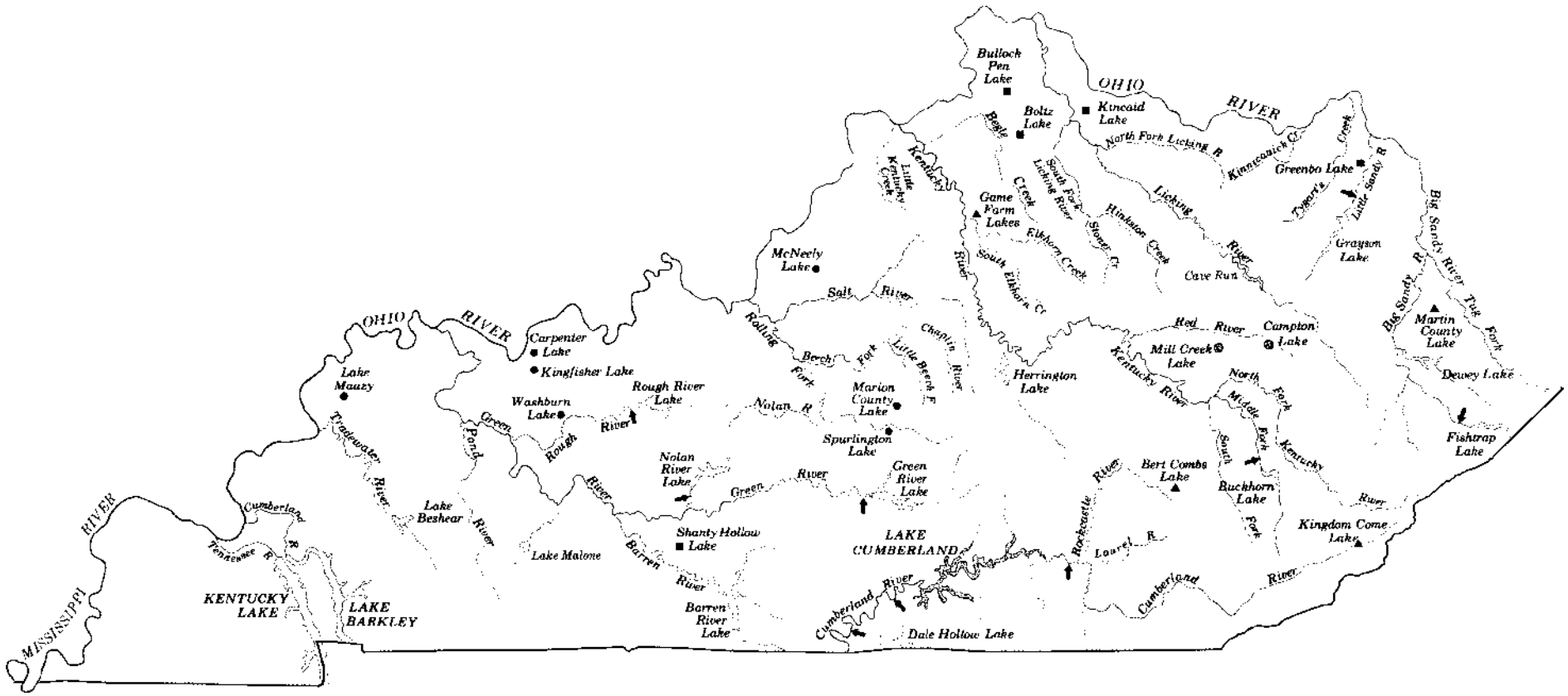
- How do the environment and the needs of the user dictate the design of jonboats, stump jumpers, and other craft?
- How do boatbuilders incorporate elements of beauty into their work?
- What roles did Kentucky's waterways play in its development?
- Why did so many settlers locate near the rivers?
- Why were towns built around the rivers?
- Why did eighteenth- and nineteenth-century Kentuckians need boats?
- Why was it so important for them to build their own boats?
- Why are traditional handmade boats less in demand today than in the past?

Related Activities

- Have students look at the attached map of Kentucky and identify the rivers. Where are major cities located?
- Take students on a field trip to a nearby river or lake site.
- Have students brainstorm river occupations, then conduct research to find out how accurate their guesses were. Invite a local commercial fisherman, boat captain, or other river worker to come to class to talk about their job.

Resources

- *The Ozark Johnboat: Its History, Form and Function* by Dana Everts-Boehm (ColumbiaMo., 1991)
- *Flatheads and Spooneys: Fishing for a Living in the Ohio River Valley* by Jens Lund (Lexington, Ky, 1995)


Bullock Pen Lake
OHIO RIVER
Kincaid Lake
Boltz Lake
Beaver Creek
North Fork Licking R
Kinnicanick Cr
Greenbo Lake
Tygarts Creek
Little Sandy R
Big Sandy R
Big Sandy River
Tug Fork
Martin County Lake
Dewey Lake
Fishtrap Lake
Little Kentucky Creek
Kentucky River
Game Farm Lakes
South Fork Licking River
Elkhorn Creek
Stoner Cr
Hinkston Creek
Licking River
Cave Run
Grayson Lake
McNeely Lake
Salt River
South Elkhorn Cr
Rolling Fork
Beech Fork
Little Beech F
Chaplin River
Red River
Campton
Mill Creek Lake
Herrington Lake
Kentucky River
North Fork
Middle Fork
South Fork
Kentucky River
Buckhorn Lake
Bert Combs Lake
Kingdom Come Lake
Carpenter Lake
Kinglisher Lake
Lake Mauzy
Washburn Lake
Rough River Lake
Rough River
Green
Pond
Tradewater River
Marion County Lake
Nolan R
Spurlington Lake
Nolan River Lake
Green River
Green River Lake
Lake Beshear
Cumberland R
Tennessee R
Lake Malone
Shanty Hollow Lake
Barren River
Barren River Lake
LAKE CUMBERLAND
Rockcastle River
Laurel R
Cumberland River
Dale Hollow Lake
Cumberland River
MISSISSIPPI RIVER
KENTUCKY LAKE
LAKE BARKLEY

Classroom Activity Plan
Discovering Farming Traditons

Overview

Students conduct research and interviews to create an agriculture timeline.

Academic Expectations

1.1—Accessing Sources of Information

2.20—Historical Perspective

Core Content Connections

Social Studies (History)

Background

Folk groups come in all shapes and sizes. In Kentucky, where working the land dates to the earliest years, farmers compose a major folk group. Like other groups, farmers share knowledge, customs, and practices that they have learned traditionally, from watching or listening to other members of the group.

The Euroamerican farmers who came to Kentucky in the late eighteenth century learned most of what they knew from relatives and friends. Knowledge of when to plant, how to tend crops, and how to harvest and process food and other products was passed from person to person.

During the nineteenth century, farmers who could read could add to their knowledge by studying advice books, magazines, and newspapers. The establishment of university agriculture programs afforded additional opportunities for learning new methods of farming. Early in the twentieth century, county extension agents began providing the latest information to farmers at the local level. Farmers today can find advice in print and on TV and the Internet.

Alongside new ideas and practices, farm families have preserved old traditions and developed new ones that affirm their identity in Kentucky culture.Although Kentucky is no longer predominantly agrarian, much of its population is only one or two generations removed from farming. By exploring farm traditions, students can get in touch with their heritage and examine the interplay of old and new in Kentucky life.

Procedure

1. Create a visual timeline that shows how agriculture has changed from the frontier era to the present. Have students work in pairs to search the library and the Internet for pictures and information to arrange in chronological order by periods identified in the national history standards or your text.

2. Identify students' parents and grandparents who farm and invite some to the class to be interviewed. Based on the guidelines in this booklet, develop a series of questions to ask. Plan to use the pictures on the timeline as a springboard, too. When the interviews are over, add information and quotes to the timeline.

3. When the timeline is complete, discuss how agriculture has changed over time and identify traditions that have persisted.

Sample Interview Questions

- How long have you farmed?
- Why do you continue to farm?
- What rules do you observe in planting and tending crops? How did you learn them?
- Do you know any sayings about the weather, crops, or animals?
- Do you do anything "the old-fashioned way"? Why?
- How do you celebrate the end of the growing season?
- Who in your life has given you the best advice about farming? What was it?

Related Activities

- Conduct farming folklore research on a smaller scale by having students interview the gardeners

in their families. Of the gardening methods they use, which did they learn from books and which did they learn from family members or friends?

- Take a field trip to a farm and interview the farmer.
- Invite the county extension agent to class to speak about how farming has changed over time in your community and traditions he or she has observed that have persisted in spite of new options.
- Learn about agricultural traditions in the five regions of Kentucky and create a map that shows similarities and differences.

Resources

Books about Kentucky and general agricultural heritage include:

- *Agrarian Kentucky* by Thomas D. Clark (Lexington, Ky., 1977)
- *Kentucky's Historic Farms: 200 Years of Kentucky Agriculture* (Paducah, Ky., 1994)
- *Farm Tools Through the Ages* by Michael Partridge (Boston, 1973)
- *Whereby We Thrive: A History of American Farming, 1607-1972* by John T. Schebecker (Ames, Iowa, 1975)

Kentucky museums that interpret historical agricultural practices include:

- The Homeplace 1850 [Land Between the Lakes, Golden Pond, KY 42211; (270) 924-2000];
- The Mountain Homeplace [Route 2275, Staffordsville, KY 41256; (606) 297-2233)]
- Shaker Village of Pleasant Hill [3501 Lexington Road, Harrodsburg, KY 40330-8846; (859) 734-5411].

Classroom Activity Plan
Job Talk

Overview

Students learn about the language traditions associated with coal mining and collect occupational language traditions in their community.

Academic Expectations

1.2—Reading

1.12—Speaking

2.16—Social Systems

2.36—Career Path

Core Content Connections

Language (Reading and Speaking)

Social Studies (Culture and Society)

Supplies

❑ Computer with Internet connection

❑ Transparencies

Background

People who work together share a special kind of folklife—skills, verbal expressions, and customs that create a sense of community among the workers. Coal mining traditions are a good example. In the industry's early years, backbreaking labor in dangerous conditions led to a body of narratives and songs that celebrated heroic deeds, disasters, and labor struggles. Although working conditions have improved greatly over the years, miners continue to generate a variety of traditions.

Retired Harlan County miners who volunteer at the Kentucky Coal Museum describe the ways they perfected work procedures and observed safety rules not recorded in company manuals. They tell stories about former coworkers, bosses, accidents, and other memorable events. They laugh about pranks they played on newcomers to initiate them into the group. They recall leisure activities they enjoyed together, like playing on the company baseball team.

Like workers in other occupations, miners use words and phrases not familiar to outsiders. Some are technical terms that can be found in textbooks and industrial manuals. Others are nicknames, abbreviations, and other words only known to the workers themselves. This lesson introduces students to some of the words known to coal miners and suggests a project for gathering verbal expressions from other occupations.

Procedure

Before the lesson, visit the web site of the Kentucky Coal Council (www.coaleducation.org/). Click on "Teacher Resources," then on "Glossary of Terms." Select five words and definitions from the list and transfer them to a transparency. Then transfer the words and definitions below to a second transparency.

Begin the lesson by asking students to define the word *grandmother*. Write the definition on the board. Then ask if anyone calls his or her grandmother by a different name. List these names on the board. Of the words on the board, which can be found in the dictionary? The others are probably family folklore—nicknames used and understood best by family members. Ask students to think of other words known only to their families—nicknames for family members, words derived from a baby's mispronunciations, and so on.

Review the technical words on the transparency based on the Coal Council's glossary. Then review the words below. Speculate how slang comes into being. Discuss the roles of slang—and other occupational traditions—in workers' lives.

Work together to write a sentence that includes four or five of the words on the transparencies. Note that while most coal miners would understand the sentence, outsiders would not.

To extend the lesson, have students work individually or in groups to interview family members or friends who work in interesting jobs. Try to collect

examples of five or six technical words and five or six nicknames or slang known only to the workers. Then write a sentence using some of the words. Share sentences and challenge the rest of the class to guess the occupation.

Resources

- *Working Americans: Contemporary Approaches to Occupational Folklife* by Robert H. Byington (Washington, D.C., 1978)
- *Only a Miner: Studies in Recorded Coal Mining Songs* by Archie Green (Urbana, Ill., 1972)
- Coal Education Web Site (http://www.coaleducation.org)
- Kentucky Coal Museum (Main Street and Highway 160, Benham, KY 40807; 606-848-1530)

Coal Talk

Break: A mined-out area

Dinner hole: A break close to the end of the belt line (the mechanized belt used to move coal out and supplies in) where miners eat

Gob: An area near an exhaust fan where portable toilets are often placed

Greasing: The custom of smearing machine grease on new workers to initiate them into the group.

Low mine: A mine with a low ceiling that requires the miners to work bent over

Muck: To clean up debris from around the belt

Classroom Activity Plan
Celebrating Fishing Traditions

Overview

Students learn about fishing traditions from a local fisherman or gather stories, secrets, methods, and techniques to share with the class.

Academic Expectations

2.19—Geography

2.36—Career Path

Core Content Connections

Social Studies (Geography)

Background

Folk groups come in all shapes and sizes. You usually know you are a member of a folk group when you and other members of the group share and know things that others (outsiders) don't. For instance, fishing buddies and groups of fishermen share the knowledge of how to fish, where to fish, and when to fish. Within these groups there are all kinds of different rules passed down, usually orally, that only the insiders know. Insider knowledge (such as the names for fish which may vary according to region of the state, which fish are keepers and which are not, techniques for finding fish, and baiting a hook or casting a lure) is passed on and shared within the group.

With commercial fishing—the occupation of fishing with nets, lines, jugs, and traps for the purpose of selling to others—there are many unwritten rules shared among fellow fishermen. Some of these, such as knowing who has fishing rights in what area and respecting others' lines and fish, are important for maintaining your business as well as your health. This lesson was learned the hard way by "Kirby," of Reelfoot Lake fame. Kirby's Pocket, an area of this lake, was named for him after he was shot to death when caught stealing fish from another commercial fisherman's lines. Commercial fishing is a widespread occupation in Kentucky, a state with an abundance of rivers and streams. It is an equal opportunity job, with some of the oldest and best fisherpersons being women like Ms. Pearl Hulon of Hickman, Kentucky, who fished daily until age 87, finding fulfillment fishing the Mississippi since her early youth.

Although people have been fishing Kentucky's rich waterways for food since prehistoric times and commercially for centuries, the state is well known for its recreational fishing spots, too. Kentucky Folklife Program staff once interviewed a group of African American friends who plan annual fishing expeditions using rods and reels or poles and live bait. For them this has become an important social event that culminates in a fish fry using the fruits of their labor for families and friends. Still another fishing tradition in Kentucky is that of noodling or hand fishing. In Monroe County, Richard Bowman hand fishes in the spring when the creeks are running high and catfish are spawning. The catfish nest in sunken trees or brush, and men and women enter the water waist deep or deeper and stick long hand-held hooks in the water to catch fish nearly as big as the fishermen themselves.

Over the years people have developed special riggings in order to catch fish at the Falls of the Ohio at Louisville. Likewise, all across the state people still tie their own flies for fly fishing, strive to create and design the perfect lures despite the onslaught of television ads for commercially made lures, search for the absolutely perfect fishing spot, and debate over the best catfish bait. One can argue that there is an art to all these activities and like all folk activities, the produce is not always as important as the social interaction, camaraderie, common values, and world view that is shared and passed on within the folk group.

Bringing a fisherman—whether commercial or recreational—into the classroom is a good opportunity for learning about fishing as an art with rich traditions. It is a chance to see that our neighbors are creative in their work and play and carry on important traditions in their lives. Fishing traditions can complement units of local history or cultural geography and provide opportunities to see how science and mathematics apply to everyday life.

Procedure

1. Find within your own family or community a person who fishes and invite him or her to your classroom. Set a date and time and talk with him or her to explain that you and your class want to find out about fishing traditions in the community. Ask them to bring fishing tools and equipment to show to the class. If the person makes his own lures, flies, nets, or something similar, see if he would like to demonstrate that to the class. If he is willing to teach the students to make these items, find out ahead of time what materials are needed.
2. Prepare students by developing questions to ask when the fisherman comes (see discussion questions below).
3. Introduce and welcome the folk artist—the fisherman—to class and make him or her feel at home. Begin with the prepared questions and go from there.
4. If the artist is willing to share his or her skills, give students the chance to create their own lures, flies, nets, trot lines, etc., after seeing those exhibited by the visitor.
5. Follow up by having the students find out if the fishermen or women in their families are keeping traditions alive or have stories to share. Have them bring in samples of equipment used in their families.

Sample Interview Questions

- Why do you fish?
- How do you fish? What's the best way to catch a fish?
- Why type of fish do you try to catch?
- Who are some of the best fishermen in your community? Why are they considered to be good at what they do?
- What type of fishing do you do—bait fishing, spin fishing, fly fishing, trot lines, net?
- What types of bait or lure do you use?
- When is the best time of the day to fish? When is the best time of year?

Related Activities

- Study the geography of your area and the state, locating 700 miles of rivers and many lakes, streams, and creeks used for fishing. Develop map skills by locating the many state parks, cities, and counties that advertise themselves as prime vacation/fishing spots.
- Study the species of fish in Kentucky waterways. Discover which species live in your area of the state.
- Using the calendar and answers from discussion questions above, find out when the fishing seasons are throughout the year. What do fish do in the winter months? Study the life cycle of fish.
- Study local foodways and discover how the children like to eat fish, how it is served in local restaurants, etc. Serve fish for a snack.
- Take your class on a field trip to a local fishing spot, bait shop, or restaurant that specializes in fish dishes.

Resources

- *Flatheads and Spooneys: Fishing for a Living in the Ohio River Valley* by Jens Lund (Lexington, Ky., 1995)

Classroom Activity Ideas
Occupational Folklife

1. Have students interview a parent, brother, or sister about the traditions associated with their job. Model the interviewing process by inviting a friend to class and conducting an interview for the students. Then work together to develop a list of questions like the ones below. To give students a chance to share their findings, plan a family career day in which the kids present their family members to the class.
Academic Expectations: 1.1—Accessing Sources; 2.36—Career Path

2. When you study the occupations of past eras, identify present-day counterparts in your community. Invite workers to class and interview them about their jobs to find out how the occupation has changed. If there is a business or industry that has been in your area for many years, invite several generations of workers to find out what has changed and what has remained the same. If local field trips are allowed, arrange to visit the workers at their job site.
Academic Expectations: 2.20—Historical perspective

3. If your students prepare career reports or take part in shadowing programs, challenge them to seek occupational folklife as part of their research. Armed with questions like the ones below, they can extend their knowledge of a job beyond the basic facts.
Academic Expectations: 1.1—Accessing Sources; 2.36—Career Path

4. Consider including occupational folklife in units on the visual arts. Talk to people who work in local industries to find out if they recycle scrap materials from the plant into handmade objects (e.g., quilts made of scraps from textile plants, coal carvings, etc.). Interview these workers about the origins of their crafts, their aesthetic, and the meaning of their work to their coworkers. Prepare an exhibit combining examples of the crafts with photographs of their makers and quotes from the interviews.
Academic Expectations: 2.24—Aesthetics; 2.25—Cultural heritage

Sample Interview Questions

What special skills does your job require that are taught by old-timers to new people?

How are new workers "broken in"?

Are there words and phrases associated with your work that an outsider would not understand?

Can you recall a funny story or joke about your occupation or place of work?

Does anyone at your work make things out of recycled materials from the factory (or office)?

How do you and your coworkers celebrate the end of the week, holidays, and other special occasions?

Traditional Music in Kentucky

by Erika Brady
Western Kentucky University

No question about it—Kentucky is a musical state. The distinctive nature of Kentucky music lies in its "homegrown" feeling—music performed in the home, at church, in the community, played for and warmly appreciated by friends and family. The musicianship may be virtuoso and the performer may be respected worldwide, but the strength and beauty of Kentucky folk music—the quality that makes it world famous—is its unmistakable roots in the shared experience and history of members of hundreds of communities statewide who pour themselves heart and soul into their instruments and songs.

The community-based aspect of Kentucky music has indirectly served to feed the myth of Kentucky's isolation from mainstream American society, especially in the mountains and hollows of the eastern part of the state. The image of the minstrel-like singer of ancient ballads surviving from Elizabethan times was popular among outsiders who wanted to believe that the Appalachian region was the last bastion of "pure" Anglo-American culture uncontaminated by the taint of outside influences. While it is true that many ballads and tunes of the Scottish and English tradition persisted in the mountains, they survived alongside abundant outside influences by European and African American immigrants and itinerant popular entertainers, which the locals seized upon and adapted with enthusiasm and imagination. Indeed, creative adaptation and synthesis of musical styles across racial and ethnic lines might be considered a hallmark of Kentucky music.

Consider the case of Arnold Schultz. A multi-talented black instrumentalist born in the coal fields of western Kentucky in 1886, he played fiddle and guitar on riverboats, absorbing numerous influences which culminated in a unique fingerpicking style almost orchestral in its complexity. Dead by the age of forty-five, he nonetheless influenced scores of musicians in the area of Muhlenberg and Ohio Counties. Lineal descendants of the Schultz "dynasty" include Tex Atchison (lead fiddler for the Prairie Ramblers), Ike Everly (father of the popular Everly Brothers), country music star Merle Travis, champion thumbpicker Eddie Pennington, and Bill Monroe, fabled Father of Bluegrass music.

In the early years of settlement in Kentucky, the predominant instrument was undoubtedly the fiddle. Portable enough for a musician to carry easily, it was capable of sustaining a penetrating melodic line while utilizing an emphatic bowing technique that included playing across two strings simultaneously ("double-stopping") to maintain a rhythm strong enough to keep a room full of dancers going through song after song. (Although the popular imagination firmly links the mountain dulcimer to Kentucky, it does not seem to have been in very extensive use—its tone was too gentle for wide use as a dance instrument, although it provides delightful accompaniment for the old ballads.)

The banjo, an adaptation of an African instrument first observed in use among plantation slaves, was adopted by the enormously popular minstrel ensembles of the early and mid-nineteenth century and became a favorite accompaniment to the fiddle by the late nineteenth century, especially in the five-string form in which the drone provided extra rhythmic punch. The guitar, often acquired by mail-order, was not a typical part of the oldtime string band until the twentieth century in most parts of the state. By the dawn of the recording industry in the 1920s, a typical string band ensemble might include a fiddle or mandolin, banjo, guitar, and bass, the musicians playing dance tunes that Jefferson would have found familiar, along with Tin Pan Alley ditties, Victorian parlor songs, topical narratives of tragedy and disaster, and the ubiquitous odes to romantic love, successful or (more often) blighted. When in the late 1940s Bill Monroe and others kicked this instrumental blend into what folklorist Alan Lomax has called "mountain music in overdrive," the resulting sound was dubbed "bluegrass"—not for the region, but for Monroe's band, the Bluegrass Boys. Although popularity of bluegrass has fluctuated in the decades since that time, its popularity has never waned in the Bluegrass State, and today is stronger than ever.

The Ohio River and the flourishing large and small commercial centers along its banks have served as a rich source of diversity in Kentucky music. Urban audiences are often attracted to novelty, and Louisville's jug bands were famous. In addition, these

urban river-based centers supported a thriving blues culture documented by several important recording sessions in Ashland and Louisville in 1928 and 1931 respectively. The river cities also supported small but thriving immigrant communities with their own musical characters.

Finally, no account of Kentucky traditional music, however brief, would be complete without reference to the profound ongoing importance of sacred music. Although much religious music by Kentucky performers is movingly accompanied by instrumentation, both Anglo and African American traditions rely on the power of the human voice raised in prayer. Indeed, many congregations forbid any instrument played within their houses of worship with the exception of the human voice. Here again, as in other areas of Kentucky music, these two traditions share roots and, in some instances, repertoires, while developing separate styles. Both were deeply influenced by the revival meetings of the Second Great Awakening that occurred on the Kentucky frontier in the early years of the nineteenth century, and contemporary accounts make it clear that both blacks and whites were present at these highly emotional events, giving vent to their feelings in song. Whether in the highly structured, fiercely strained tones of shape-note singing, or in the full-throated improvisation of a black gospel soloist, Kentucky's religious musical heritage has both roots and wings.

Classroom Activity Plan
Bluegrass Music in the Bluegrass State

Overview

Students listen to examples played by Kentucky musicians of the musical elements that define bluegrass, then search for additional examples on tapes, CDs, and the Internet.

Academic Expectations

1.14—Music

2.22—Analysis of Forms

2.25—Cultural Heritage

Core Content Connections

Arts and Humanities (Music)

Supplies and Equipment

❑ Tape or CD player

❑ CD—L*ive from the Old Capitol Stage: Selections from the Kentucky Folklife Festival*

❑ Tapes or CDs of contemporary Kentucky bluegrass bands (e.g., J.D. Crowe, the Osborne Brothers, the Lonesome River Band, Reynolds Family, Ricky Skaggs, or others)

❑ Computer with speakers

Background

Although bluegrass music did not originate in Kentucky, it does have links to the commonwealth. Beginning in 1938, western Kentucky native Bill Monroe and his string band, the Blue Grass Boys, created a musical sound that caught on among bands all over the South. Sometime in the late 1940s or early 1950s, fans and disc jockeys began to use the word "bluegrass" to describe music influenced by Monroe and played by bands like Flatt and Scruggs and the Stanley Brothers. Rooted in oldtime string band dance music and "hillbilly" band music popularized on radio in the 1920s and 30s, bluegrass also draws from blues, jazz, swing, and western styles.

Traditional bluegrass includes several elements. Five instruments predominate: fiddle, guitar, mandolin, five-string banjo, and string bass. Dobro, harmonica, and accordion may be added. Purists maintain that true bluegrass is performed without electric amplification, although contemporary musicians use all kinds of technology to amplify solos and enhance their sound. A high, strident style heard in rural mountain vocal traditions and two-, three-, or four-part harmony characterize the vocals. Although contemporary bluegrass music includes many new characteristics, it is rooted in these basic elements.

This lesson introduces students to the musical elements of bluegrass music. By learning to recognize instrumental and vocal styles, students can begin to understand the role of this unique American music in our national heritage.

Procedure

1. Introduce the lesson by asking students to define the term "bluegrass music." What are the basic elements of this unique American style? Write student answers on the board.
2. Circle answers that appear on the following list, then use *Live from the Old Capitol Stage* or other CDs and tapes to play examples. If the students missed any elements on the list, add and play them.
3. Challenge students to search the web for more examples of traditional bluegrass music performed by Kentucky musicians. The following insert lists Kentucky musicians. The "Resources" section lists several web sites that include sound bytes.
4. Assess learning by playing several cuts from *Live from the Old Capitol Stage* or a bluegrass anthology. Ask students to raise their hands when they hear a traditional bluegrass element. Stop the music so they can explain. Add a competitive dimension to the activity by dividing the class into teams.

KENTUCKY EXAMPLES OF THE ELEMENTS OF TRADITIONAL BLUEGRASS MUSIC

Instruments

- Five-string banjo played in a three-finger picking style perfected by Earl Scruggs. Kentuckians who exemplify this style include Hyden native Sonny Osborne and Lexingtonian J. D. Crowe. The Rigsby Boys' song "That Home Far Away" on the *Live from the Old Capitol Stage* CD begins with a bluegrass banjo solo.
- Mandolin used as a lead and back-up instrument and played in a jazz-influenced style popularized by Kentuckian Bill Monroe. Contemporary examples include the traditional style of Ricky Skaggs and the jazz-influenced style of Bowling Green native Sam Bush. Bush is featured in the second instrumental break in "I'm Going Back to Old Kentucky" on the *Live* CD.
- Guitar played in an open-chord manner and used mainly for background rhythm with bass runs. Kentuckian Tony Rice plays traditional bluegrass guitar. The Reel World String Band's rendition of "Whiskey Before Breakfast" on the *Live* CD illustrates the way guitar is used in a traditional bluegrass band. Guitarists in more contemporary bands take solo breaks, like the ones in "I'm Going Back to Old Kentucky" and "That Home Far Away."
- Fiddle used as a lead instrument in an old-fashioned or syncopated, jazzy style, like that of Bowling Green native Sam Bush. Cabin Creek's performance of the tune "Pike County Breakdown" on the *Live* CD includes an oldtime fiddle solo. The Rigsby Brothers' song "That Home Far Away" features a contemporary fiddle solo.
- String bass, or bass fiddle, used to provide a rhythmic undertone. "Pike County Breakdown" on the *Live* CD includes an audible string bass rhythm.

Vocals

- A high, strident singing style like that of Kentuckians Bill Monroe and Don Rigsby of the Lonesome River Band. The Rigsby Boys' vocals in the song "That Home Far Away" on the *Live* CD typify this singing style.
- Two-, three-, and four-part harmony. The L*ive* CD features two-part harmony in "That Home Far Away" and three-part harmony in "I'm Going Back to Old Kentucky."

RELATED ACTIVITIES

- Explore the roots of bluegrass music by visiting a web site that can be accessed by musical styles, such as Rounder or Smithsonian Folkways Recordings (below).
- Invite a musician or a band to class to demonstrate bluegrass instruments and styles. If your class, your faculty, or community do not yield musicians, look for a bluegrass music lover who will share examples from CDs and tapes.Resources

RESOURCES

- *Bluegrass: A History* by Neil Rosenberg (Urbana, 1985)—The definitive history of bluegrass music, written from the perspective of a musician, fan, and scholar.
- *Bluegrass in the Schools Implementation Manual*—A resource guide for teachers who want to present bluegrass in the classroom and musicians who want to develop school programs. Order from the International Bluegrass Music Association, 207 East Second Street, Owensboro, KY 42303; 270-684-9024 or 800-GET-IBMA. To view the guide online, visit the "Events and Programs" section of the Association's web site at http://www.ibma.org/
- Grants of $100 for bringing bluegrass musicians into the classroom are available from the International Bluegrass Music Association at the address above.
- Rounder Records Group—A commercial web site with lots of sound bytes that can be searched by artist. http://www.rounder.com
- Smithsonian Folkways Recordings—A web site with artist information, sound bytes, and links to archival material and related web sites. http://www.si.edu/folkways
- Teacher workshops about using bluegrass music to teach core content are offered annually by the International Bluegrass Music Association. For information contact Nancy Cardwell at the address above.

• *The Traditional Music Program*—A 34-minute video of the Special Consensus bluegrass band presenting history, instruments, harmony structures, and examples of bluegrass songs to elementary students. $10 from the International Bluegrass Music Association (address above).

• Venerable Music—A commercial web site for vintage recordings with links to artist biographies. http://venerablemusic.com

Classroom Activity Plan
Kentucky Blues

Overview

Students learn about elements of traditional blues, then search for evidence of them in contemporary rock or other popular music.

Academic Expectations

2.22—Analysis of forms

2.25—Cultural heritage

Core Content Connections

Arts and Humanities (Music—Responding)

Supplies

❑ Tape of traditional blues music
❑ Tapes of familiar rock and rhythm and blues (e.g., Elvis Presley, the Rolling Stones, Led Zeppelin, Eric Clapton, Aretha Franklin, Blues Traveller)
❑ Cassette players

Background

Blue music originated in the South. Developing from African American worksongs and spirituals between the 1880s and World War I, country blues was performed in informal settings long before record companies discovered the sound. Blues singers played for family and friends, in bars, on street corners, and at community events, accompanying themselves on guitar to create a second voice.

Urban blues began to emerge after 1920, as African Americans left the rural South in increasing numbers. Although the guitar remained the lead instrument, the addition of back-up guitar, bass, drums, and amplified harmonica resulted in blues bands. City blues also incorporate more variety in tempos, structures, vocal dynamics, and lyrics. Performed for larger audiences in clubs and casinos, urban blues were quickly discovered by record companies.

As country blues singers influenced rural folk music traditions, recorded urban blues had an enormous impact on all kinds of popular music. In the 1920s and 30s, Mississippi-born Jimmy Rodgers blended Appalachian-style singing, cowboy yodeling, and blues to create a style that set the tone for country music. Growing up in the urban blues center of Memphis, Elvis Presley incorporated vocal and instrumental blues into his rock-and-roll music and borrowed a hairstyle and stage moves from African American performers. Rock bands of the 1960s, like the Beatles and Rolling Stones, based their instrumentation on the blues band combination of lead and rhythm guitar, bass, and rhythm. Since then, most guitar-based bands draw heavily from blues traditions. Even rap is based on talking blues.

Although Kentucky is not a blues center, its urban traditions include blues performers. Born near Memphis in 1919, Fred Murphy has been playing blues music since he was twelve. He moved to Louisville in 1943 and from the 1960s through the 1990s, he fronted the house band at the 26th Street Tavern. Murphy, Pen Bogert, James Watkins, and Booker Sitgaves make up the 10th Street Blues Band.

Blues music is an excellent resource for the arts and humanities curriculum. It stands up to musical, historical, and cultural analysis, and it helps students make connections between what they learn in school and an important aspect of their daily lives. This activity challenges students to identify blues influences in the familiar popular music, providing an opportunity to practice music analysis skills while enjoying the sound of popular music. Although it can be led by a classroom teacher, assistance from a specialist who understands musical terminology will help the lesson proceed more smoothly.

Procedure

1. Write the blues elements below on the board and review them with students. Then play the tape of traditional blues to hear examples of the elements.

2. Divide the class into groups and give each a cassette player and tape of a familiar performer or group.

3. Challenge the groups to identify the blues elements in their tapes and prepare to present their findings to the class.

4. To extend the activity, have students bring in tapes from home of their favorite rock or country music and analyze it for blues influences.

Elements of Traditional Blues Music

Guitar-based ensemble with back-up instruments including rhythm guitar, bass, and drums

Amplified harmonica

A call-and-response pattern in which the vocalist sings a phrase, then the guitarist plays

Vocal techniques including shouts, cries, and falsetto

Verses of text that follow an A, A, B pattern

Lyrics involving a statement that is repeated several times, then followed by a second statement

"Blues notes" that sound flat or even deliberately out-of-tune

A rhythm that "swings"

Related Activities

- Have students work in groups to generate a series of learning centers on the history of African American music. Assign each group a style of music to research and present with a poster and cassette—worksongs, spirituals, blues, jazz, rhythm and blues, Motown, rap, etc. Invite other classes to see and hear the results.
- Examine blues lyrics for the social and historical meanings embedded in words that convey complaints, criticism, or gossip on the surface.
- Identify and listen to songs and instrumental music in other styles that convey a blues-y, soulful mood.
- Work with a music teacher to analyze blues tunes in terms of meter. Look for the traditional blues framework or three four-beat measures, then explore the many variations that have evolved over the years.

Resources

Basic books about blues music include:

- *Story of the Blues* by Paul Oliver (Radnor, Pa., 1981)
- *Deep Blues* by Robert Palmer (New York, 1981)
- *Blues in America: A Social History*, 1993 — A multimedia kit with background essays, replica primary sources, tapes, and a teacher guide. Order from Golden Owl, P.O. Box 503, Amawalk, NY 10501; 800-789-0022

Classroom Activity Plan
Examining Songs That Tell Stories

Overview

Students analyze the story in a Kentucky ballad, then create ballad texts about stories or themes that are important to them.

Academic Expectations

1.2—Reading

2.25—Cultural Heritage

2.27—Language

Core Content Connections

Language (Reading and Writing)

Arts and Humanities (Music—Responding; Literature)

Supplies

- ❑ Song sheet, "Pretty Polly"
- ❑ CD *Live from the Old Capitol Stage: Selections from the Kentucky Folklife Festival*

Background

When in 1770 Daniel Boone was discovered all alone in a wilderness meadow singing his heart out, he was probably entertaining himself with a folksong. Songs of unknown origin learned informally from relatives or friends have been part of Kentucky traditional culture since the earliest years. Folklorists have been collecting ballads—songs that tell stories—in Kentucky since English folklorist Cecil Sharp came to the region in the early twentieth century. Early collectors searched for as many versions of the song as possible and compared texts to each other and to songs and stories from England and other European countries.

The tale of "Pretty Polly" has been recorded from storytellers and singers. In some versions a resourceful heroine realizes that her male suitor intends to kill her and either she exposes the murderer or murders him herself! In others, Polly is tricked into following the murderer to a remote place and is killed. Kentucky folk music performer Cari Norris sings a version of "Pretty Polly" that she learned from her grandmother, Lily May Ledford, who grew up in a music family in Powell County, Kentucky. Perry County native Jean Ritchie sings a similar version of "Pretty Polly."

Ballads like "Pretty Polly" provide an excellent springboard for interdisciplinary studies. Social studies classes can examine the texts for clues to the times, places, and lifestyles they represent. Arts and humanities students can analyze the words or the music as artistic forms or mirrors of culture. The activity below begins with the analysis of "Pretty Polly" and culminates with a ballad-writing activity based on the students' interests and values.

Procedure

1. Listen to "Pretty Polly," then read the text.
2. Talk about the story told by the ballad. Who are the characters? What is the setting? What is the plot? Does the story have a moral? What does the story reveal about the ideas and values of the generations of people who kept it alive?
3. Discuss whether the story has a modern-day counterpart. Consider news stories and the plots of television programs and movies. In what ways are the characters, settings, plots, and themes different from and similar to those of "Pretty Polly"?
4. Identify contemporary songs that tell stories—love songs, raps, and other popular songs. What kinds of stories do they tell? What do these stories reveal about American culture today?
5. Divide the class into groups and challenge groups to write ballads about a story that is meaningful to them.

Related Activities

- Gather and analyze the words to other old ballads. Do their stories have meaning today?
- Ask parents and grandparents to recall narrative

songs from their childhoods. Compare them to "Pretty Polly" and songs of today.

- Research ballads that tell stores from American history, such as "Casey Jones" and "John Henry."

Resources

- *Appalachian Tales of Strong Women: "Pretty Polly" or Mister Fox"* by Tina L. Hanlon http://www.ferrum.edu/applit/bibs/tales/PrettyPolly.htm
- *The Folk Songs of North America* by Alan Lomax (Garden City, N.Y., 1960)
- *Folk Songs of the Southern Appalachians* by Jane Ritchie (New York, 1965)
- *Folksong in the Chronological Integrating of History, Literature, and Geography* (California State Department of Education, P.O. Box 271, Sacramento, Calif. 94802-0271)
- *Introducing American Folk Music* by Kip Lornell (Madison, Wisc., 1993)

Pretty Polly
As Sung by Cari Norris

Where is pretty Polly? Over yonder she stands,
Where is pretty Polly? Yonder she stands,
Diamonds on her fingers and her lily white hands.

Polly, pretty Polly, come go along with me,
Polly, pretty Polly, come go along with me,
Before we get married some pleasure to see.

He led her over hills and valleys so deep,
He led her over hills and valleys so deep,
Then pretty Polly she began to weep.

Willie, oh Willie, I'm afraid of your ways,
Willie, oh Willie, I'm afraid of your ways,
Afraid you will lead my poor body astray.

Polly, pretty Polly, your guess is about right,
Polly, pretty Polly, your guess is about right,
I dug on your grave biggest part of last night.

She went a little further and what did she spy?
She went a little further and what did she spy?
A new dug-in grave with a spade lying by.

She threw her arms around him and begged for her life,
She threw her arms around him and begged for her life,
Deep into her bosom he plunged the fatal knife.

She fell to the ground and the blood it did flow,
She fell to the ground and the blood it did flow,
Then into her grave pretty Polly did go.

He threw the dirt around her and turned to go home,
He threw the dirt around her and turned to go home,
No one behind but the birds to weep and mourn.

A debt to the devil Willie must pay,
And now to the devil a debt he must pay,
For killing pretty Polly and running away.

Classroom Activity Ideas
Traditonal Music

1. Ask students to find out if anyone in their family learned to play an instrument or sing informally (without instruction books or lessons) from another family member or friend. If so, make contact with them to determine if they are traditional musicians and invite them to class to share their music with the students. Prepare a list of questions like the ones below for a class interview. Then ask the artist to teach his or her favorites to the class.
Academic Expectations: 1.4—Listening; 2.25—Cultural Heritage

2. Add a traditional music component to a Kentucky studies unit by renting videos or films that feature folk musicians. Appalshop (306 Madison Street, Whitesburg, KY 41858) produces thought-provoking films about Appalachian artists. Kentucky Educational Television has produced documentaries on individual performers, such as "Mountain Born: The Jean Ritchie Story," and a series of programs featuring the diverse performers in the Kentucky Folklife Program's Tour of Kentucky Folk Music. Teachers' guides accompany the KET tapes, which can be purchased at a nominal cost.
Academic Expectations: 1.4—Listening; 2.25—Cultural Heritage

3. When you study other cultures, research their musical traditions. Examine books for pictures that show whether people make instruments from native materials and song texts that reflect the lifestyles and values of the culture. Ask the school media specialist to help you locate tapes or CDs so you can hear how the music sounds. Find out if anyone representing the culture lives in your community and invite them to class to share their knowledge of or interest in the music of their native country.
Academic Expectations: 1.1—Accessing Sources; 2.19—Geography; 2.25—Cultural Heritage; 2.26—Cultural Diversity

4. Make sure traditional music is part of your arts curriculum by including it in the library of recordings students listen to and analyze in terms of meter, rhythm, melody, aesthetics, and cultural history. The festival sales area will carry tapes and CDs by musicians featured in the festival and other well-known traditional performers with Kentucky roots. The resource lists in this packet include additional sources for folk music recordings.
Academic Expectations: 1.14—Music; 2.23—Analysis of Forms; 2.23—Aesthetics; 2.25—Cultural Heritage

Sample Interview Questions

How did you learn to sing or play?

What are your favorite tunes and why?

Do you know any songs that tell a story or tell about the past?

On what kinds of occasions do you most like to sing or play?

What makes a good song or tune?

What qualities does a good singer or player have?

The Things We Do for Fun: Recreational Folklife in Kentucky
by Bob Gates

Four men stand, squat, and kneel on a dirt marble yard, lit by florescent lights hanging from overhead cables, somewhere in Monroe County, Kentucky. They and a small audience focus their attention on the relative positions of the marbles. As one member of a team bends over to prepare for his shot, he stretches out his left hand like a large spider to give himself a good "span." One of the members of the opposing team jokes to the group that he should be careful that he doesn't "fudge it" this time. In spite of the seemingly relaxed atmosphere, the first player concentrates his energy and makes a difficult shot that arches over one marble, flies 20 feet through the air, and lands directly on the marble sitting near the second hole. To outsiders of this tradition, that was an amazing shot, but the players barely seem to notice it.

Having hit his opponent's marble, the first player picks up his own marble and at close range pops the offending marble again (croquet-style), sending it flying outside the court. He then turns and smartly "pitches" his marble (like a putt in golf) into the hole, a target barely the size of the marble. Having "made the hole" he gets another turn to move toward the next hole. But first he talks with his teammate about the relative merits of moving on, staying in the hole to keep his opponents from making their hole, or sticking around in the general area of the hole to protect his partner from the inevitable retribution. Together they decide that at this point in the game he should "lie" in the hole and wait. The crowd goes crazy. Actually, they just continue to talk about their grandchildren and whether or not they will be able to get the tobacco in before the predicted rain.

What is going on here? Why are these men spending their Monday night at a 30 x 60 foot marble yard when many others throughout Kentucky are safely at home in front of their TV sets watching Monday Night Football? The men are playing Rolley Hole — a longtime tradition in Monroe County. At one time the game was played throughout the state, but Monroe County seems to be the only place in Kentucky where the game still generates passion. Across the state line in Scott County, Tennessee, the people are just as crazy about the game. There is a great rivalry between the two states; in fact, the annual National Rolley Hole Tournament is held in nearby Standing Stone State Park. The games have received national attention through ESPN broadcasts and even a mention in Charles Schulz's Peanuts cartoon.

Rolley Hole, like many of the things we do for fun, is a traditional activity that members of a folk group do together. As traditional participants, they share a common knowledge of the activity's rules, accepted behaviors, and expected outcomes. Being a participant does not automatically make you a part of the group. For instance, a Mexican American from Los Angeles watched an ESPN report on Rolly Hole and became so interested in the sport that he moved from his home in Los Angeles to Tompkinsville, Ky. His interest and his ability to play did not immediately make him a member of this group. Even though he played in several tournaments and hung out at all the local marble yards, it took him months to be accepted by local players. Part of his problem dealt with obvious differences between him and the other players such as ethnicity, his Mexican American speech patterns, and even the way he launched his marbles (using his index finger rather than his thumb). However, the most important barrier was his being an outsider to the culture. He didn't grow up in the community, didn't go to school with any of the other players, and didn't know the stories and history of the game that were passed on from father to son, player to player. Eventually he was accepted becoming what folklorists call an insider to the tradition. He became a member of that folk group.

Membership sometimes doesn't come easily. Though it is not always apparent to us that we are members of folk recreational groups; we all belong to multiple folk groups. Our family is one folk group; our occupation may be another. We may belong to an ethnic group or be a descendant of recent immigrants or come from a particular region or neighborhood where certain traditions exist. When we take part in recreational activities, we often don't realize that our love of hunting and fishing comes from our grandfather and that people in our community share the special techniques we use. Our ways of growing a garden and preserving crops may come from our region or the farming traditions hidden in our ancestors' past. Our

desire to play checkers or cards each weekend may be an expression of a neighborhood tradition like that of James Holoman and his friends, who have been playing poker checkers in North Lexington for over 30 years.

A listing of folk recreational activities in Kentucky can include such diverse activities as singing in a church choir, playing bingo at the local Knights of Columbus hall, listening to Bluegrass music at a local festival, telling jokes and stories on the front porch, attending Grateful Dead concerts, hanging out with other skateboarders, gathering friends to compete in a demolition derby or tractor pull, planning a Derby party, and, yes, even taking part in the annual homage to UK basketball. To the extent that we take part in these activities as a member of a group which shares some values, knowledge, and love of the sport, we are folk artists who are enjoying the art of recreation.

Many of our folk group activities share elements that we see in the above example of Rolley Hole. We do these as members of folk groups representing age groups, regions, families, occupations, ethnic groups, churches, and so on. Folklorists study these groups in order to find shared common traditions. The groups' folklore is a window into the things that are important in their everyday lives. By identifying these groups and their folk activities, we can come to understand the importance that art plays in their lives. People who participate in these activities can tell us a lot about the history and culture of their communities.

Rules of the game

Whenever a group comes together to have fun, it isn't long before the members are debating and arguing over the rules of the game. I fondly remember the intricate rules my brothers and I devised for our game of fast pitch whiffle ball-home run derby. Over the years the rules encompassed such things as which type of plastic ball we could use (hard plastic, no holes); what constituted hits (line drives past the pitcher were singles, halfway up the hill to our house was a double, and off the side of the house was a home run); the use of ghost runners; and the use of two outs instead of three to speed up the game. We had many more rules, and I, being the older brother, was often accused of trying to insert new ones that were seen to benefit me when the need arose. We played that game long into our adulthood often to the bewilderment of our nieces and nephews who couldn't grasp our crazy rules and our preference for this three-man game over a "real" baseball game using more people and real runners. I think our rules and the need to revise them over the years was part of the glue that made the game ours, just as our kids today make their own rules for old games in order to adapt to new times and places.

Whatever the activities, from playing marbles to taking part in a weekly quilting bee, there are unwritten rules or codes of behavior that the participants have learned informally while watching and interacting. General Rolley Hole marble rules, such as how much a person can span (move the marble with his outstretched hand to shoot the next shot) before you are "fudging" (cheating), are pretty well agreed upon throughout the region. Rolley Hole marble players understand the ins and outs of the game as it is played in their area, but are also aware that some rules change depending on where you are playing. Players at the "Superdome" in downtown Tompkinsville, have been known to tolerate a little drinking of spirits and loud talk on occasions, while some marble yards out in the county have a strict ban on that kind of disruptive behavior. The players understand these rules and the underlying philosophies and choose their playing sites accordingly. Likewise, senior citizens who work on quilts together share rules for choosing designs and deciding on how close the stitches should be that reflect a group aesthetic for the art or their craft. You can also observe that the topics of discussions (whether about their grandchildren's achievements in school or some heavy-duty gossip about other residents of the hometown) are governed by group rules that are understood and unspoken. Ignoring or consistently breaking the rules can result in expulsion.

A member of a group of guitar players who meet weekly at a music store in McCreary County to pick told me of a visitor from another Kentucky county who made the mistake of ignoring two very important "common sense" rules of guitar jamming. First, he "hogged it" (played more than one song before letting someone else play their song), and then he "showed off" by playing songs unfamiliar and seemingly more difficult than the other players knew or could play. He seemed to be snubbing the local preference for thumb or finger picking in favor of the playing of melodies of recent hit records. The final blow was his rendition of Led Zeppelin's "Stairway to Heaven," which earned him stares from players and visitors and the distinction of not being asked to return the following week. Not all breaches of local etiquette are so drastic. Groups

tend to find a happy medium between individual artistic expression and local traditional artistic forms. For the most part, our love of the activity and the fellowship we gain from playing keep most of these recreational groups together. Now this gets us back to an earlier question posed about marble players. Why do they and we spend so much of our time involved in folk recreation in the first place?

Why do we do it?

We might do it for the companionship, our need to socialize. We get many benefits such as the feeling of staying young as we play the same game of marbles that we did in grade school. It might also fulfill our need to compete and win, but more often we play just for the joy and satisfaction of mastering new skills and trying to perfect old techniques. Doing it with others helps us gain a sense of identity with our communities and helps us build trust in others. The activities help us grow and be involved within a group structure and help us take time out from our everyday activities, a special time when we can forget our work or our worries and get out there and play. However, the best way to find out why someone does it is to ask. Back at the marble yard, when the game I was watching finally ended with two younger men beating two representatives of the older generation of Rolley Hole players, I asked everybody involved in the three- hour game why they did it. They all gave me the same answer: "It's fun, man. It's just fun."

Classroom Activity Plan
Kentucky Marbles

Overview

Students learn to play the traditional marbles game, "Tennessee Square," and research recreational traditions in their lives.

Academic Expectations

2.34—Physical Movement

2.16—Social Systems

Core Content Connections

Physical Education (Psychomotor)

Culture and Society

Supplies

- ❑ 10 x 12-foot area rug or carpeted area
- ❑ Masking tape
- ❑ 9 large cat-eye marbles
- ❑ 4 small cat-eye marbles (two for each team)

Background

Marbles are thousands of years old. The earliest were made of flint, stone, or baked clay. China and crockery marbles appeared around 1800, and glass marbles became widely available when a German glassblower invented the marble scissors in 1846. Although considered a children's game, marbles has attracted adult followers as well. In South Central Kentucky and Middle Tennessee, men have been playing the English marble game Rolley Hole for generations.

Marble players in Barren County learned the game of Tennessee Square in the 1930s from Charles Wheeler, who learned it from a cousin, who learned it from marble players along the Kentucky-Tennessee border. At Billy Buck Brown's Glasgow farm, local players converted the garage into an indoor marble yard, complete with heat, air conditioning, and carpeting. Men and boys gather there every Monday night to compete and use any excuse they can to play during the week—including rain, the threat of rain, or the hope of rain!

Procedure

1. Have a class discussion about the games students have learned from a friend or family member, rather than a teacher, book, or TV. How did they learn the rules? How do they improve their skills?

2. Set up the marble yard by placing the area rug in a central area and taping off a 7-foot square, divided into fourths, in the center of the rug.

3. Gather the students around the marble yard and introduce Tennessee Square as an example of a recreational tradition that has persisted for many generations. Place a large marble on the tape on the corners and intersections of lines. Divide the class into two teams.

4. Have the teams line up and "pitch for position" by tossing the four small marbles from a designated spot toward the center line. The team whose marble lands closest to the center line shoots first. Once play begins, players shoot from the location of the marble. The object is to knock the large, or "yard," marbles off the square. Once they have hit a large marble, players are "alive" and can also hit other team's marbles, forcing them to "pay" a large marble. If a player hits a marble, his/her team gets another turn. If the students master the game quickly, add the rules below.

5. Ask the students to speculate why the game has lasted so many years. Challenge them to find out about recreational traditions from their family and community by talking with parents and other adults.

Tennessee Square Rules

If a marble rolls off the carpet, the shooter can only "pitch" back into the yard but may not shoot at another marble.

If all yard marbles are knocked out of the square, the defense has to put a yard marble in.

If a player shoots at and hits an opponent and either marble knocks out a yard marble, the shooter gets it too.

If a player shoots at and hits a yard marble and hits an opponent too, only the yard marble counts.

If a player hits both opponents' marbles in one shot, he/she only gets to count the first hit.

Related Activities

• Add an element of historical perspective by having students interview parents and grandparents about marbles games they played as children or young adults.

• If you know people who participate in a local recreational tradition, such as horseshoes or washer pitching, invite them to class to talk about and demonstrate the game they play.

Classroom Activity Plan
Swapping Stories

Overview

Students learn about narrative tradition and share stories with class members.

Academic Expectations

1.1— Accessing Sources of Information

2.20—Historical Perspective

Core Content Connections

Social Studies (Historical Perspective)

Supplies

- ❑ Stories that students can share with each other
- ❑ Index Cards
- ❑ Pencils

Background

We all have a story to tell - be it our family history, a funny story, or a ghost story. Stories are told for the purpose of entertaining, informing, and expressing ourselves through narration. Before television, computers, and video games, people would sit around and listen to a storyteller for entertainment. Someone who was known "to tell a great story" would usually tell the stories. Nana Yaa, a storyteller from Louisville, remembers her grandmother telling stories on the front porch of her home. Nana Yaa now tells those same stories she first heard from her grandmother along with some new tales she has learned from others.

Besides being entertaining, stories can also have an important message. Some messages talk about good and bad behavior; others may have religious or moral messages. Storytelling is a major part of many groups, and this no more evident than in Jewish folklife. David Chack, a storyteller and Jewish Cantor from Louisville, includes religious tradition in his stories.

There are many different types of narratives or stories such as legends, urban legends, ghost stories, personal narratives, fables, and myths. Legends, urban legends, and ghost stories are narratives that take place in our time, while myths and fairy tales take place in another time and often begin with "Once Upon A Time." Personal narratives are stories about our own life experiences that we often share with our friends and family.

Can you think of a place where you or family members tell stories? Is it the dinner table, in the car on a long trip, or at grandma's house? There are many places where stories are told. Some places such as a campfire may make you think of specific stories like ghost stories. The setting and audience can determine what kind of story will be told. For example, an audience of children on a front porch may cause a storyteller to tell a children's story with a message about good behavior. The next time you hear a story observe where you are and who is in the audience.

The life of a story lives on in the telling of the story. Passing the tale from one person to another can extend the life of a story for many, sometimes even hundreds, of years.

Procedure

1. Divide the class into groups and have each person in the group tell a story.

2. Have the students ask each storyteller where they heard the story, who told them the story, and when the story was told. Students should have a separate index card for each story.

3. Have the class as a whole discuss what they learned about the stories told in their small groups.

Discussion Questions

- Why do people tell stories? Can you name some of your favorite stories?
- Think of different places stories are told such as a front porch. campfire, or dinner table.
- Have you ever told a story? What was it about? To whom did you tell it?
- How are stories passed along?

Related Activities

- Create a scene where students tell stories, like a kitchen table, a campfire, or front porch. Have students tell stories in the scene they put together.
- Invite a well-known community storyteller to come to the classroom to share some local tales.

Resources

- *Fairy Tales, Fables, Legends, and Myths: Using Folk Literature in Your Classroom by Bette Bosma* (New York, 1992.)
- *The Vanishing Hitchhiker: American Urban Legends and Their Meanings* by Jan Harold Brunvand (New York, 1989.)

Classroom Activity Plan
Documenting Vacation Lore

Overview

Students identify vacation traditions from their own family and work at a transactive writing assignment for a class publication, "Family Vacation Fun."

Academic Expectations

1.11—Writing

1.12—Speaking

2.17—Cultural Heritage

Core Content Connections

Language (Reading and Writing)

Social Studies (Culture and Society)

Supplies

❑ Copy paper for class publication

Background

Family folklore activities are good ways to help students understand that everyone belongs to folk groups. Any group of children and adults that qualifies as a "family" has traditions. Nicknames, favorite foods or meals, and birthday and holiday customs are among them.

Summer and holiday vacations that occur annually can lead to many family traditions. Some families take the same vacation year after year, staying in the same place, eating at the same restaurants, and visiting the same local attractions. Others change the destination of their travels from year to year but observe traveling traditions wherever they go. Packing the same "road food," playing travel games, and singing in the car are examples of family vacation lore. Even families who stay at home usually enjoy annual vacation traditions, from backyard barbecues and family reunion picnics to the community's July Fourth celebration and county fair.

In this activity, students document their family's vacation traditions in a publication that can be shared with the families of the class when the next summer rolls around.

Procedure

1. Introduce the concept of vacation traditions by asking students to list the places their families go on vacation—from faraway to the backyard.
2. With students' help, compile a list of activities that complete the sentence "You know you're on vacation if . . ."
3. Assign a homework activity of working with parents or other family members to complete the sentence "You know you're on vacation with the _____ family if . . ."
4. Define the term "tradition"—an activity done over and over again by a group of people. Then ask the students to isolate the vacation traditions on their lists.
5. Ask each student to prepare a presentation about their favorite vacation tradition. They may use slides or snapshots, explain how to do something, or even share a favorite food. Set aside several class periods for student presentations.
6. After the students have presented their traditions to the class, have them write a description of the tradition and if applicable, instructions on how to do it.
7. Publish a book of "Family Vacation Fun" to distribute before school ends.

Related Activities

- If all your students celebrate Christmas, challenge them to document their family's holiday traditions in a poster or recorded interview.
- Invite parents and grandparents to class to talk about vacations they took as children. What kinds of traditions did they observe? How have vacation traditions changed over time?

Resources

- *A Celebration of American Family Folklore* By Steven J. Zeitlin, Amy J. Kotkin, and Holly Cutting Baker (Cambridge, Mass., 1982)
- *Leisure and Entertainment in America* by Donna R. Braden (Dearborn, Mich., 1988)

Classroom Activity Ideas
Recreation

1. Create a game book from games collected by students. Students should write out the rules and either illustrate or take pictures of different aspects of the game. The game book can then be shared with another group of students either in the school or another school in the state. Have students talk about the games and compare how they play them.
Academic Expectations: 1.1 -Accessing Sources; 1.11 Writing; 2.17- Cultural Diversity

2. When you study past eras, identify the games of the time. Have students look at game books and talk to family members to find out what games are still being played. How have the games changed over time? Why do you think they changed over time?
Academic Expectations: 1.1- Accessing Sources; 2.20- Historical Perspective

3. Have a game and story day at your school. Break students up into small groups and have each group be in charge of putting together the material and teaching games to other students. Also have students tell stories in a setting they create where they have heard stories, like a front porch, dinner table, or a campfire. Serve snacks or beverages that students eat and drink after they play games or listen to stories. You may also want to invite a storyteller to come in and share some local tales.
Academic Expectations: 1.1-Accessing Information; 1:12-Speaking

4. Make a video or tape recording of local community members telling their favorite stories. Have students tape the storytellers in their natural setting, noting the location and the audience present. Make sure the students introduce the storyteller and themselves at the beginning of the tape. Label the tape and put it in the school library. Collect other traditions in the same way and start a folk tradition collection.
Area; Narrative Stage; Family Tent
Academic Expectations: 1.1-Accessing Information; 1.12-Speaking

Resources About Kentucky Folklife by Larry Morrisey

Books

Alvey, R. Gerald. *Dulcimer Maker: The Craft of Homer Ledford.* Lexington: University Press of Kentucky, 1984.

A study of the Winchester, Kentucky, instrument maker and bluegrass musician. Alvey relates how Ledford became an instrument maker, provides detailed information on his construction techniques, and analyzes Ledford's craft and his place in the history of traditional dulcimer making in the United States.

_____. *Kentucky Bluegrass Country.* Jackson and London: University Press of Mississippi, 1992.

Part of the Folklife in the South series, this volume by folklorist R. Gerald Alvey focuses on the traditions of the Bluegrass region of Kentucky, including the material folk culture of the area, such as stone fences and the vernacular architecture of the region. Sections of the book deal with horse farms and their culture, as well as the heritage of bourbon, burley tobacco, and Bluegrass regional foodways.

Anderson, Bobby. *That Muhlenberg Sound.* Beechmont, Ky.: Muhlbut Press, 1993.

A history of the traditional and commercial country musicians from Muhlenberg County. The book includes chapters on the more famous musicians to come from the area, like Merle Travis and the Everly Brothers, but also presents the stories of the performers who did not become well known but were influential to the music of the area, such as guitarists Kennedy Jones and Mose Rager.

Anderson, Janet Alm. *A Taste of Kentucky.* Lexington: University Press of Kentucky, 1986.

An introduction to the food traditions found in Kentucky, featuring recipes, anecdotes, and reminiscenses that were culled from Western Kentucky University's Folklife Archives. Also included are a mixture of historical and contemporary photographs relating to food and food production in the state.

Clarke, Mary Washington. *Kentucky Quilts and Their Makers.* Lexington: University Press of Kentucky, 1976.

A sampling of Kentucky quilters, their work, and the creative processes they employ in their work. Clarke supplies information on the social situations where quilting takes place, the materials used, and the wide variety of quilting patterns found throughout the state.

Eaton, Allen H. *Handicrafts of the Southern Highlands.* New York: Dover Publications, 1973.

The classic (1937) comprehensive survey of folk craft traditions found in the Southern Highlands. Eaton provides descriptions and basic construction techniques for all of the major types of craft found in Appalachia. In addition he investigates the history of the crafts, the early twentieth-century craft revival movement spurred on by Berea College and the settlement schools, and the marketing efforts being attempted by the Southern Highlands Handicraft Guild during the period, of which Eaton was a founding member.

Feintuch, Burt. *Kentucky Folkmusic: An Annotated Bibliography.* Lexington: University Press of Kentucky, 1985.

An annotated listing of 709 different books, articles, and other items concerned with folk music traditions in the state. The book is broken down into several useful subcategories, including collections and anthologies, individual performer-based studies, text-centered studies, and discographies. A good starting point for anyone interested in studying the traditional music of Kentucky

Jones, Loyal. *Radio's 'Kentucky Mountain Boy' Bradley Kincaid.* Berea, Ky.: Berea College Appalachian Center, 1980.

A biography of the Garrard County singer and guitarist who became one of the earliest country music stars through his performance of traditional mountain ballads and folk songs. Included are the music and lyrics to fifty songs that were sung and popularized by Kincaid.

Jones, Michael Owen. *Craftsman of the Cumberlands: Tradition and Creativity.* Lexington: University Press of Kentucky, 1989.

A detailed study of the work and life of Perry County chairmaker Chester Cornett. The book supplies extensive information on Cornett's construction methods, his personal background, and how his work developed and changed over the years. Jones employs a psychological approach to show how the hardships of Cornett's life influenced the design of his chairs.

Kleber, John E., ed. *The Kentucky Encyclopedia.* Lexington: University Press of Kentucky, 1992.

A standard reference on the Commonwealth of Kentucky, its history, geography, people, and places.

Kohn, Rita and Montell, William Lynwood, eds. *Always a People: Oral histories of Contemporary Woodland Indians*. Bloomington: Indiana University Press, 1997.

Interviews with forty-one individuals representing seventeen tribes about family and tribal traditions, views of the past, and hopes for the future.

Law, Rachel Nash, and Taylor, Cynthia W. *Appalachian White Oak Basketmaking: Handing Down the Basket.* Knoxville: University of Tennessee Press, 1991.

A detailed study of the processes involved in the creation of baskets in Appalachia. The authors provide precise information on construction techniques, from choosing the right materials to the final decorating of a basket. They also offer historical and cultural data on the tradition.

Lund, Jens. *Flatheads and Spooneys: Fishing for a Living in the Ohio River Valley.* Lexington: University Press of Kentucky, 1995.

A look at the small-scale commercial fishing carried out by individuals in the riverside communities in Illinois, Indiana, and Kentucky. Lund relates the history of this work, describes the work methods used by the fishermen, and how the work has changed over time. There also is a section on folk legends heard near the river, and a glossary of fishing terms is provided.

Martin, Charles E. *Hollybush: Folk Building and Social Change in an Appalachian Community.* Knoxville: University of Tennessee Press, 1984.

An investigation of the structures built in a short-lived mountain community in Knott County. Martin utilizes oral histories of former residents and close analysis of the artifactual remnants of Hollybush in order to trace the development and eventual abandonment of this isolated community.

Montell, William Lynwood, and Morse, Michael Lynn. *Kentucky Folk Architecture.* Lexington: University Press of Kentucky, 1976. Reprint 1995.

An introduction to the forms of folk architecture found in the state. Background historical information and basic construction techniques are related. Also included are photographs and floor plans of the most common structures in the state.

Montell, William Lynwood. *Killings: Folk Justice in the Upper South.* Lexington: University Press of Kentucky, 1986.

An examination of the significant amount of lethally violent episodes that occurred during the early 20th century in the the state line country of the Kentucky-Tennessee border in southcentral Kentucky. The author makes extensive use of oral accounts of these incidents and looks at the historical and cultural aspects of the region which may have encouraged this behavior.

_____. *Singing the Glory Down: Amateur Gospel Music in South Central Kentucky 1900-1990.* Lexington: University Press of Kentucky, 1991.

An examination of the development of the white gospel tradition in southcentral Kentucky, from its roots in the shape-note singing schools to the work of current amateur and semi-professional groups. Includes appendixes listing singing groups and shape-note teachers in the region.

_____. *Upper Cumberland Country.* Jackson: University Press of Mississippi, 1993.

A description of the prominent folk cultural forms of the Upper Cumberland region, an area which is made up of eight southcentral Kentucky counties and a number of northern Tennessee counties. Within the central themes of "the old way of life" and "Times Just Aren't the Way They Used to Be," the author investigates many folklife expressions, including farming, architecture, family life, music, education, the activities of contemporary youths, and religion.

Murray-Wooley, Carolyn, and Raitz, Karl. *Rock Fences of the Bluegrass.* Lexington: University Press of Kentucky, 1992.

An investigation of the historical and cultural background of the rock fences of the Bluegrass region. The authors note the Scottish and Irish antecedents of these fences as well as examine the masons responsible for erecting them in the state. An appendix listing the historic and contemporary fence masons of central Kentucky is also included.

Ritchie, Jean. *Singing Family of the Cumberlands.* New York: Oxford University Press, 1955.

Ritchie's account of her childhood in the Cumberland Mountains, including reminiscences of her family's daily life and the music they created. Included are lyrics and music for many of the traditional songs that are part of her family's repertoire.

_____. *The Dulcimer Book.* New York: Oak Publications, 1963.

An introduction to the dulcimer. Ritchie provides historical background on its use in her home region as well as information about the instruments from Europe that may have been the dulcimer's historical antecedents. She also presents basic instructions on how to play the instrument and provides music and lyrics to sixteen traditional songs from her family's repertoire.

Roberts, Leonard W. *South from Hell-fer-Sartin: Kentucky Mountain Folk Tales.* Lexington: University Press of Kentucky, 1955.

Roberts, an English professor and folklore enthusiast from eastern Kentucky, collected these tales primarily in Leslie and Perry Counties in the early 1950s. In order to understand who these tales were coming from, Roberts provides the names, ages, and county of residence for the person who told him each narrative.

Rolph, Daniel N. *"To Shoot, Burn, and Hang": Folk History from a Kentucky Mountain Family and Community.* Knoxville: University of Tennessee Press, 1994.

A look at the values, beliefs, prejudices, and fears found among the members of an Appalachian community during the turn of the century. Rolph utilizes oral narratives told to him by members of his family and other residents of Fleming County to reconstruct four dramatic events from the county's past. Using these oral accounts in conjunction with written records, Rolph reveals how traditional narratives can be used in reconstructing community history.

Rosenberg, Neil V. *Bluegrass: A History.* Urbana: University of Illinois Press, 1985.

The definitive history of bluegrass music, written from the perspectives of a musician, fan, and scholar.

Weissbach, Lee Shai. *The Synagogues of Kentucky: Architecture and History.* Lexington: University Press of Kentucky, 1995.

A chronicle of the development of Kentucky's Jewish congregations and their architecture. After reviewing the history of the formation of the state's congregations, the author inventories the structures built by these groups over the past 150 years. Included is a chapter on the bibliographic sources available on

synagogues and congregations in the state.

Wolfe, Charles K. *Kentucky Country: Folk and Country Music of Kentucky.* Lexington: University Press of Kentucky, 1982.

Examines the contributions of Kentucky musicians to the development of country music from the ballad tradition and rural social music of the 18th and 19th centuries to its growth into a modern entertainment industry. Wolfe provides introductory information for many of the performers and groups from the state who helped in the development of this musical genre.

Recordings

Bill Monroe. *The Music of Bill Monroe from 1935 to 1994*. MCA D4-11048, 1994. CD and Cassette.

This 4 CD set presents an overview of Monroe's entire recording career, from his work in the 1930s with his brother Charlie to a recording made in 1994. The Country Music Foundation compiled this collection from hundreds of studio and stage performances; many previously unreleased tracks are included.

Bill Monroe. *The Essential Bill Monroe and the Monroe Brothers*. RCA 07863-67450-2, 1997. CD and Cassette.

A good introduction to the music of Bill Monroe, beginning with early recordings made with his brother Charlie in the 1930s on through to his major hits during the 1940s with his own group.

Bill Monroe. *Live Recordings 1956-1969, Off the Record, Vol. 1*. Smithsonian Folkways 40063, 1993. CD and Cassette. Available from Smithsonian Folkways Recordings, Center for Folklife Programs and Cultural Studies, 955 L'Enfant Plaza, Suite 2600, MRC 914, Washington, DC 20560.

A collection of previously unreleased recordings by Monroe and his group, taken from concert performances, jam sessions, and festival workshops. These recordings capture Monroe performing with many of the top names in bluegrass and traditional music, including Del McCoury, Peter Rowan, and Hazel Dickens.

Bradley Kincaid. *Favorite Old-Time Songs*. Old Homestead OHCS-155, 1984. Cassette. Available from Old Homestead Records, Box 100, Brighton, MI 48116; (810) 227-1997.

Kincaid was one of the first Kentuckians to become a major country music star through his appearances on radio. A native of Garrard County, he went to school in Chicago where he became a popular performer on the radio station WLS, singing the traditional songs from his childhood. This recording includes some of Kincaid's earliest recordings, made between 1927 and 1934 during his tenure in Chicago.

Bud Meredith. *Bud Meredith and the Rock Creek Ramblers*. Cassette. Available from Bud Meredith, 109 Shauna Drive, Leitchfield, KY 42754; (502) 249-9136.

Fiddler Bud Meredith was born and raised in Grayson County and began playing for community gatherings at a young age. In later years he played around the Louisville area and won numerous fiddle contests, including the Kentucky and Indiana state championships. Featured on this recording with the Rock Creek Ramblers, Meredith performs some of the tunes he learned in his youth.

Clifford Hayes and the Dixieland Jug Blowers. *Clifford Hayes and the Dixieland Jug Blowers*. Yazoo 1054. CD. Available from Yazoo Mailorder, P.O. Box 1004, Cooper Station, New York, NY 10276; (212) 253-6624.

The Dixieland Jug Blowers were one of the leading groups of the early Louisville music scene. Their repertoire covered a wide range of early 20th century popular music, including blues, ragtime, and fiddle tunes.

Clyde Davenport. *Puncheon Camps*. Berea College Appalachian Center AC002. Cassette. Available from Berea College Appalachian Center, Berea, KY 40404;

(606) 986-9341.

Fiddler Clyde Davenport was born and grew up near Mt. Pisgah on the Cumberland Plateau in southcentral Kentucky. He learned his fiddling style from his father, also a fiddler, and other musicians in the area. This release is culled from field recordings made by traditional music scholar Jeff Todd Titon of Davenport performing at home.

Clyde Davenport. *Clydeoscope*. County 788. Cassette. Available from County Sales, P.O. Box 191, Floyd, VA 24091; (540) 745-2001.

Fiddler Clyde Davenport was born and grew up near Mt. Pisgah on the Cumberland Plateau in southcentral Kentucky. He learned his fiddling style from his father, also a fiddler, and other musicians in the area. After playing for community dances and semi-professionally as a young man, Davenport stopped performing when he hit his mid 30s. He returned to playing in his fifties and continued with the old-time style that he had learned as a young man.

Coon Creek Girls. *Early Radio Favorites*. Old Homestead OHCS-142, 1982. Cassette. Available from Old Homestead Records, Box 100, Brighton, MI 48116; (810) 227-1997.

The Coon Creek Girls were one of the first all female bands in early country music. The group was led by banjo player Lily May Ledford, a native of the Red River Gorge, and the group frequently featured her sisters Rosie and Minnie ("Black Eyed Susan"). The group came into national prominence through their tenure on the Renfro Valley radio shows during the 1940s and '50s. This collection is made up of recordings made by the group during the 1940s.

Eddie Pennington. *Thumb Pickin' His Heritage*. That Muhlenberg Sound . Cassette. Available from Eddie Pennington, 504 Madisonville St., Princeton, KY 42445; (502) 365-5152.

Princeton's Eddie Pennington is a master of the western Kentucky thumbpicking guitar style popularized by the country music legend Merle Travis. This recording features his interpretation of many old favorite songs such as "Up a Lazy River," "My Blue Heaven," and others.

Grandpa Jones. *Country Music Hall of Fame Series*. MCAC-10549, 1992. CD and Cassette.

Born in Niagara, Kentucky, Grand Ole Opry star Louis Marshall "Grandpa" Jones has kept the old-time banjo sound and traditional country music style alive amid the many changes brought on by the contemporary country music industry. Jones has worked with many of the other legendary Kentucky performers, including Merle Travis and Bradley Kincaid. This collection features some of his best known recordings, including "Eight More Miles to Louisville," a standard for many bluegrass groups in the state.

Homer Ledford and Cabin Creek. *Kentucky Tradition*. Cassette. Available from Homer Ledford, 125 Sunset Heights, Winchester, KY 40391; (606) 744-3974.

A selection of traditional bluegrass songs from the group led by the reknowned instrument builder Homer Ledford of Winchester.

I. D. Stamper. *Red Wing*. June Appal Recordings JA0010. Cassette. Available from June Appal Recordings, 306 Madison Street, Whitesburg, KY 41858; (606) 633-0108.

Stamper was both a dulcimer builder and performer for many years. His playing style features a heavy blues influence and complexity rarely heard on the dulcimer.

J.D. Crowe and the New South. *J.D. Crowe and the New South*. Rounder 0044, 1975. CD and Cassette. Available from Rounder Mailorder, One Camp St., Cambridge, MA 02140-1194; 1-800-443-4727.

Lexington native J.D. Crowe is one of the major forces in the development of the progressive bluegrass sound. This album (which also features future bluegrass stars Tony Rice, Ricky Skaggs, and Jerry Douglas) demonstrates Crowe's efforts to blend different types of musical elements with bluegrass, making it one of the most influential bluegrass albums of the 1970s.

J.P. and Annadeene Fraley. *Wild Rose of the Mountain*. Rounder 0037, 1973. CD and Cassette. Available from Rounder Mail Order, One Camp St., Cambridge, MA 02140-1194; 1-800-443-4727.

Old-time fiddler J. P. Fraley and his guitarist-wife Annadeene hail from Rush, Kentucky. This recording is considered one of the finest collections of eastern Kentucky fiddle tunes.

J.P. and Annadeene Fraley. *Galleynipper*. June Appal Recordings JA0058. Cassette. Available from June Appal Recordings, 306 Madison Street, Whitesburg, KY 41858; (606) 633-0108.

Fraley is considered one of the state's master fiddlers. He was taught by many well-known fiddlers from northeastern Kentucky, including Clark Kessinger and Ed Haley.

J.P. and Annadeene Fraley. *Maysville*. Rounder 0351, 1995. CD and Cassette. Available from Rounder Mail Order, One Camp St., Cambridge, MA 02140-1194; 800-443-4727.

J.P. Fraley is considered a master of the northeastern Kentucky old-time fiddling style. Accompanied on this recording by his guitarist wife Annadeene and bass player Doug Chaffin, Fraley offers a collection of fiddle tunes associated with this region.

Jean Ritchie. *The Most Dulcimer*. Greenhays GR714. CD. Available from Folklife Family Store, 7a Locust Ave., Port Washington, NY 11050.

This recording showcases Ritchie's dulcimer skills. There are solo and duo dulcimer tracks and the instrument is backed by a variety of other instruments. The tunes performed come from a variety of traditions, including Irish, Scottish, Appalachian, plus some of Ritchie's own compositions.

Jean Ritchie and Friends. *None But One/ High Hills and Mountains*. Greenhays GR708, 1996. CD. Available from Folklife Family Store, 7a Locust Ave., Port Washington, NY 11050.

This CD features two complete, previously released recordings by Ritchie. *None But One* is considered one of Ritchie's finest recordings. It won a Critic's Circle Award from *Rolling Stone* magazine. *High Hills and Mountains* finds Ritchie backed up by a group of old-time string band musicians the singer met while she was working as an artist-in-residence at California State University at Fresno.

Jim Bowles. *Railroad Through the Rocky Mountains*. Marimac 9060-C, 1994. Cassette. Available from Marimac Recordings Inc., P.O. Box 447, Crown Point, IN 46307.

A collection of recordings made by the Monroe County old-time fiddler spanning a 33-year period, from 1959 to 1992. An extensive biographical piece written by folklorist Jim Nelson is included.

John Morgan Salyer. *Home Recordings, 1941-42*. Berea College Appalachian Center AC003. Cassette. Available from Berea College Appalachian Center, Berea, KY 40404.

Born in 1882, Magoffin County native John Morgan Salyer was a master of the old eastern Kentucky style of fiddling. This cassette consists of recordings made of him by his sons in the early 1940s.

Karl and Harty. *With the Cumberland Ridge Runners*. Old Homestead OHCS-137, 1986. Cassette. Available from Old Homestead Records, Box 100, Brighton, MI 48116; (810) 227-1997.

Karl Davis and Hartford Taylor were an old-time country duet originally from Mt. Vernon who came into popularity in the 1930s through their radio work on WLS in Chicago. Their appearances on this powerful station during the formative years of country music resulted in the pair's influencing many of the duet groups who came after them. This collection focuses on the recordings the two made in the 1930s, including their classic, "I'm Here to Get My Baby Out of Jail."

Kenny Baker. *Portrait of a Bluegrass Fiddler*. County 719, 1969. Cassette. Available from County Sales, P.O. Box 191, Floyd, VA 24091; (540) 745-2001.

A native of the coal-mining town of Jenkins, Kenny Baker played for many years with Bill Monroe's Bluegrass Boys. In the 1960s he began making his own records that had a large impact on contest and bluegrass fiddling, influencing many current performers. This album was the first—and one of the most important—of his releases on County.

Leonard Roberts. *Raglis Jaglis Tetartlis*. Berea College Appalachian Center AC004. Cassette. Available from Berea College Appalachian Center, Berea, KY 40404.

Leonard Roberts was a prominent force in the collection and popularization of the traditional folk tales and legends of Appalachia. This recording features Roberts telling a selection of tales he had collected.

Merle Travis. *Folk Songs of the Hills*. Cema/Capitol, 1996. CD and Cassette.

A re-release of an album which contains many of the songs most associated with Travis. Although most of the songs were composed by Travis and did not come out of the folk tradition, many of them, such as "Dark as a Dungeon," have achieved folk status among country music performers and fans.

Merle Travis. *Walkin' the Strings*. Cema/Capitol, 1996. CD and Cassette.

Merle Travis took the thumbpicking guitar style he learned while growing up in Muhlenberg County and made it an internationally recognized performance style. This recording provides a collection of instrumental tracks recorded by Travis during the 1940s and '50s.

Molly O'Day. *A Sacred Collection*. Old Homestead OHCS-101, 1975. Cassette. Available from Old Homestead Records, Box 100, Brighton, MI 48116; (810) 227-1997.

Born Lois LaVerne Williamson in Pike County, Molly O'Day was a pioneering female country performer whose powerful voice projected conviction into the sentimental tunes and gospel songs she sang. O'Day and her husband became popular through their work at a number of stations in Kentucky and recordings they made for Columbia during the 1940s. In the 1950s they began ministry work and ceased performing secular music. This recording presents some of O'Day's best gospel performances from the 1940s.

Morgan Sexton. *Shady Grove*. June Appal Recordings JA0066. CD and Cassette. Available from June Appal Recordings, 306 Madison Street, Whitesburg, KY 41858; (606) 633-0108.

Sexton is a banjo player and ballad singer from Bull Creek, Kentucky, who performs traditional material he learned in his community as a young man. He plays the older, Appalachian two-fingered picking style on the banjo. He is accompanied on this recording by his nephew Lee Sexton playing fiddle.

Old Regular Baptists. *Songs of the Old Regular Baptists: Lined Out Hymnody from Southeastern Kentucky*. Smithsonian/Folkways 40106, 1997. CD and Cassette. Available from Smithsonian Folkways Recordings, Center for Folklife Programs and Cultural Studies, 955 L'Enfant Plaza, Suite 2600, MRC 914, Washington, DC 20560.

The Old Regular Baptist congregations of the southern Appalachians perform one of the oldest forms of English-language religious music in North America, lined out congregational hymnody. The congregation of Lined Fork, Kentucky, is featured on this disc, demonstrating that the roots of the "high lonesome" sound found in contemporary bluegrass can be heard in this unique sacred music.

Owen "Snake" Chapman. *Up In Chapman's Hollow*. Rounder 0378, 1996. CD and Cassette. Available from Rounder Mail Order, One Camp St., Cambridge, MA 02140-1194; 800-443-4727.

Fiddler Owen "Snake" Chapman resides in the hollow that bears his name, located at Canada (Kentucky) in Pike County. He carries on the old-time fiddle tradition of the region which was taught to him by his father and the other fiddlers in the area.

Ricky Skaggs. *Family and Friends*. Rounder 0151, 1982. CD and Cassette. Available from Rounder Mail Order, One Camp St., Cambridge, MA 02140-1194; 800-443-4727.

Skaggs is joined by his parents, the White Family, Peter Rowan, and Jerry Douglas on this informal and spontaneous recording of older country and traditional songs.

Roger Cooper. *Going Back to Old Kentucky*. Rounder 0380, 1996. CD and Cassette. Available from Rounder Mail Order, One Camp St., Cambridge, MA 02140-1194; 800-443-4727.

Lewis County native Roger Cooper learned to play the fiddle from some of the best players in the region, such as Buddy Thomas and Morris Allen. He is accompanied by guitarist Mike Hall on this recording.

Shorty Van Winkle and the Pearly Gate Singers. *Teach Me to Pray*. 1992. Cassette. Available from Darlene Van Winkle, 1734 Big Hill Road, Berea, KY 40403; (606) 986-3381.

Boyd "Shorty" Van Winkle grew up in Jackson County and was exposed to both sacred and secular musical traditions through his family and community. He has performed at the legendary Renfro Valley Barn Dance and began the Pearly Gate Singers with his wife and children in recent years. This release was recorded at the Renfro Valley complex.

Sylvester Weaver. *Sylvester Weaver, Volume 1*. Document DOCD 5112. CD. Available from Roots and Rhythm, P.O. Box 2216, San Leandro, CA 94577; 888-ROOTS-66.

The first volume in the collection of the recordings made during the 1920s by this early blues guitarist from Louisville.

Sylvester Weaver. *Sylvester Weaver, Volume 2*. Document DOCD 5113. CD. Available from Roots and Rhythm, P.O. Box 2216, San Leandro, CA 94577; 888-ROOTS-66.

The second volume of the collection of recordings made by this early Louisville blues guitarist during the 1920s.

The Eversole Brothers. *Mountain Music Favorites*. Cassette. Available from Renfro Valley Record Shop, Renfro Valley, KY 40473; (606) 256-2638.

Eric and Ethan Eversole grew up in Rockcastle County and learned to play the traditional fiddle and banjo music of the region from some of the master musicians in the area, including Clyde Davenport, Walter McNew, and Dora Mae Wagers. The brothers are now a featured act on the historic "Renfro Valley Barn Dance" program where they provide an example of the traditional music of the region which helped to bring the show into national prominence.

The Osborne Brothers. *Best of the Osborne Brothers*. MCA. Cassette.

A cassette-only greatest hits collection that can introduce the Osbornes to the uninitiated.

The Osborne Brothers. *Once More, Volumes 1 and 2*. Sugar Hill SH-CD-2203. CD. Available from Sugar Hill Records, P.O. Box 55300, Durham, NC 27717-5300; 800-996-4455.

Originally from Hyden in Leslie County, the Osborne Brothers are one of the pioneer groups in bluegrass music. They have a unique trio vocal sound that distinguishes them from all other groups in the genre. This collection contains their albums *Once More* and *Favorite Memories* in their entirety, which contains many of their most well known songs.

The Reynolds Family. *Traveling the Highway Home*. Cassette. Available from Wayne Reynolds, 4139 North L&N Turnpike, Hodgenville, KY 42748; (502) 624-2953.

A collection of bluegrass gospel selections from this now-defunct Hodgenville group. The Reynolds Family combined their influences of the music in their church and the early bluegrass groups such as Bill Monroe and the Stanley Brothers to produce a traditional bluegrass sound with a focus on gospel. The group was made up of relatives and friends, and performed at churches throughout the region. Some of the members of this group now perform as the Lonesome Valley Band.

Various Artists. *Traditional Fiddle Music of Kentucky: Volume 1, Up the Ohio and Licking Rivers*. Rounder 0376, 1996. CD and Cassette. Available from Rounder Mail Order, One Camp St., Cambridge, MA 02140-1194; 800-443-4727.

Kentucky was once home to a wide variety of regional fiddling styles. The recordings in this collection, made

between 1972 and 1995, provide samples that demonstrate the diversity of this tradition.

Various Artists. *Traditional Fiddle Music of Kentucky: Volume 2, Along the Kentucky River*. Rounder 0377, 1996. CD and Cassette. Available from Rounder Mail Order, One Camp St., Cambridge, MA 02140-1194; 800-443-4727.

Kentucky was once home to a wide variety of regional fiddling styles. The recordings in this collection, made between 1972 and 1995, provide samples that demonstrate the diversity of this tradition.

Various Artists. *Mountain Music of Kentucky*. Smithsonian/Folkways 40077, 1996. CD and Cassette. Available from Smithsonian Folkways Recordings, Center for Folklife Programs and Cultural Studies, 955 L'Enfant Plaza, Suite 2600, MRC 914, Washington, DC 20560.

John Cohen traveled throughout eastern Kentucky in 1960 recording many of that region's greatest traditional performers. This is a much-expanded reissue of the original Folkways collection released in the early '60s, containing over sixty minutes of previously unreleased music.

Various Artists. *The Music of Kentucky: Early American Rural Classics, Vol. 1*. Yazoo 2013. CD. Available from Yazoo Mailorder, P.O. Box 1004, Cooper Station, New York, NY 10276;. (212) 253-6624.

In 1937 folk music collector Alan Lomax spent nearly two months in Eastern Kentucky, recording over 800 examples of the traditional music of the region. These two volumes feature select tracks from this large group of recordings. Volume One presents Alfred Karnes, Ernest Phipps and His Holiness Singers, The Corbin Ramblers and many more.

Various Artists. *The Music of Kentucky: Early American Rural Classics, Vol. 2*. Yazoo 2014. CD. Available from Yazoo Mailorder, P.O. Box 1004, Cooper Station, New York, NY 10276;. (212) 253-6624.

In 1937 folk music collector Alan Lomax spent nearly two months in Eastern Kentucky, recording over 800 examples of the traditional music of the region. These two volumes feature select tracks from this large group of recordings. Volume Two features Hayes Shepherd, Emry Arthur, The Carver Boys, and several other performers.

Walter McNew. *Black Jack Grove*. Berea College Appalachian Center AC005. Cassette. Available from Berea College Appalachian Center, Berea, KY 40404; (606) 986-9341.

McNew is a traditional fiddler from Rockcastle County who patterned himself after the legendary Fiddlin' Doc Roberts.

Videotapes

Distributors

Appalshop, 306 Madison St.,
Whitesburg, KY 41858;
(606) 633-0108.

Kentucky Educational Television Enterprises,
560 Cooper Drive,
Lexington, KY 40502-2200;
800-945-9167.

Yazoo Mailorder, P.O. Box 1004,
Cooper Station, New York, NY 10276;
(212) 253-6624.

Videos

Big Singing. KET. VHS, 30 min.

A presentation of the nation's only celebration of Southern Harmony singing, which is held annually in Benton.

Blood Memory: The Legend of Beanie Short. Cinema Guild, 1992. VHS, 56 min. Available from Kentucky Department for Libraries and Archives, Frankfort, Kentucky.

An examination of the importance of oral history in keeping alive the story of Beanie Short, a Civil War deserter who robbed and raided around Turkey Neck

Bend, Kentucky. Folklorist Lynwood Montell talks with residents of the area to collect and document this legend.

Catfish: Man of the Woods. Appalshop, 1974. VHS, 27 min.

Clarence "Catfish" Gray is a fifth generation herb doctor living in West Virginia. This film follows Gray through a typical day in which he gathers roots and dispenses his specialized knowledge.

Chairmaker. Appalshop, 1975. VHS, 22 min.

Dewey Thompson is an eighty-year-old chairmaker from Sugarloaf Hollow, Kentucky. The film follows the craftsman through his process of making a chair, starting with selecting and chopping down a tree and ending with a beautifully crafted rocking chair.

Coal Miner: Frank Jackson. Appalshop, 1971. VHS, 12 min.

A documentation of the work experiences of a miner from southwestern Virginia. Jackson's personal recollections about his work are combined with scenes of him in and around the mines.

Hand Carved. Appalshop, 1981. VHS, 88 min.

This film follows Chester Cornett, a chairmaker form southeastern Kentucky, through his process of making one of his unique eight-legged, "two-in-one" rockers. Cornett relates the story of his apprenticeship and the personal and economic reasons he left the mountains and settled in Cincinnati.

High Lonesome: The Story of Bluegrass Music. VHS. Available from Yazoo Mailorder.

This film traces the development of bluegrass from its rural roots through to its most modern forms. Features performances and interviews with Bill Monroe, Ralph Stanley, Mac Wiseman, Jimmy Martin, and many more of bluegrass's most notable musicians.

In the Good Old Fashioned Way. Appalshop, 1973. VHS, 29 min.

A look at the Old Regular Baptist denomination of the Appalachians, one of the oldest and most traditional denominations in the region. The film documents a number of traditions practiced by this group, including a riverside baptism, foot-washing ceremonies, and memorial services held at a family cemetery.

Lily May Ledford. Appalshop, 1988. VHS, 29 min.

A native of the Red River Gorge region, Ledford was the leader of the Coon Creek Girls, an early all-female string band. In this film she reminisces about her rural upbringing and her experiences in show business. Concert footage of the banjo player is also included.

Long Journey Home. Appalshop, 1987. VHS, 58 min.

This film explores the ethnic diversity in Appalachia that came about due to the first coal boom during the early decades of the 20th century. When the mines began automating in the 1950s, many of the people in these groups had to leave the region in order to find work. These migrants talk in the film about coming home to the mountains on weekends and their struggle to find a way to return permanently to the region and still be able to make a living.

Minnie Black's Gourd Band. Appalshop, 1988. VHS, 28 min.

Minnie Black is a ninety-year-old resident of East Bernstadt who makes art out of gourds which she grows. In the film she shares her gourd growing secrets and tips on what to make out of them, and presents her favorites out of the many pieces she has made. Interspersed throughout the film are performances by Minnie and her Senior Citizen Gourd Band playing their versions of hymns and old favorite songs.

Morgan Sexton: Banjo Player from Bull Creek. Appalshop, 1991. VHS, 28 min.

Sexton is an eighty-year-old banjo player from eastern Kentucky who won a National Heritage Award seventy years after he began playing. The film features Sexton performing his music and relating his life of

hard labor.

Mountain Born: The Jean Ritchie Story. KET, 1996. VHS.

A biographical account of the musical career of the renowned singer and dulcimer player.

Nature's Way. Appalshop, 1974. VHS, 22 min.

A presentation of a number of folk medicinal practitioners in Appalachia. A midwife, a medicine man, and various other people who use folk cures are featured talking and performing their cures for ailments ranging from the flu to cancer.

Oaksie. Appalshop, 1979. VHS, 32 min.

A portrait of the eastern Kentucky basketmaker, fiddler, and harp player Oaksie Caudill. The film follows Caudill through his basket making process, which is interspersed with his fiddle and harp playing.

Quilting Women. Appalshop, 1976. VHS, 28 min.

This film documents the quilting process employed in Appalachia, from the cutting out and piecing of the material to the final work at a quilting bee. The quilters featured talk about their art, relating the patience required for the work, the satisfaction of accomplishment it brings, and the opportunities for companionship it offers.

Sarah Bailey. Appalshop, 1984. VHS, 29 min.

Sarah Bailey from Harlan County is one of Kentucky's finest weavers and corn shuck artists. She is shown working on her corn shuck art and teaching it to others. The film also documents her beginnings as an artist and the role that the Pine Mountain Settlelment School played in establishing a market for her work.

Settlement Schools of Appalachia. KET, 1996. VHS.

An examination of the origins of the Appalachian settlement schools and their evolving roles in their communities. Jean Ritchie is among the former settlement school students interviewed.

Sourwood Mountain Dulcimers. Appalshop, 1976. VHS, 28 min.

I. D. Stamper was a master dulcimer builder and player from eastern Kentucky. This film features Stamper and fellow musician John McCutcheon playing together and discussing the dulcimer tradition.

Step Back Cindy. Appalshop, 1991. VHS, 28 min.

This film demonstrates how traditional social dancing serves as a form of personal expression and as a way for a community to maintain its identity.

Several groups from small communities in rural Virginia are featured. They use the dances as a way to socialize and raise money for community projects.

Unbroken Tradition: Jerry Brown Pottery. Appalshop, 1989. 28 min.

Jerry Brown of Hamilton, Alabama is a ninth generation traditional potter. This film documents Brown's process of making pottery, from digging his own clay on through to the final glazing process. While doing this work, Brown explains how the work has shaped the life of his family.

Woodrow Cornett: Letcher County Butcher. Appalshop, 1971. VHS, 10 min.

This film documents the intricate process of butchering a hog. The work is performed by Woodrow Cornett, and old-time mountain butcher and his son-in-law, Frank Majority, provides a running commentary on the work being performed.

World of Our Own: Kentucky Folkways. Kentucky Educational Television, 1998. Eight 30-min. programs.

This series documents the diversity of Kentucky's traditions, featuring music, crafts, occupations, foodways, and celebrations across the commonwealth. A 44-page teacher's guide suggests classroom activities to enhance the videos.

Resources
Folklife in Education

Books

Bartis, Peter. *Folklife and Fieldwork: A Layman's Introduction to Field Techniques.* Washington D.C.: American Folklife Center, 1979.

A basic guidebook for developing and executing folklore interview projects. It includes sections on how to conduct an interview and how to assemble and archive the information gathered after the interviews are completed.

Brunvand, Jan Harold. *The Study of American Folklore.* New York: W. W. Norton and Company, 1986.

An introduction to the scholarly study of folklore, accessible to beginning students and general readers. Brunvand divides the materials into three main groupings: oral (spoken traditions), customary (beliefs, gestures, etc.), and material traditions (architecture, crafts, food). He also provides numerous examples for each topic discussed and concludes each chapter with a bibliography for further reading.

Ives, Edward D. *The Tape-Recorded Interview: A Manual for Fieldworkers in Folklore and Oral History.* Knoxville: University of Tennessee Press, 1995.

A step-by-step guide through the process of conducting interviews for folklore or oral history projects. Ives provides advice on how to find people to interview, how to conduct an interview, and what to do with the materials once you collect them. There is also a section on the basic mechanics of tape recorders and information on the use of video in interviews.

McDowell, Marsha, ed. *Folk Arts in Education: A Resource Handbook.* East Lansing: Michigan State University Museum, 1957

A basic folklore education source with reports from around the country, lots of ideas and resources adaptable for any region and all grades. Order from MSU Museum, East Lansing, MI 48224.

Oring, Elliott, ed. *Folk Groups and Folklore Genres: An Introduction.* Logan: Utah State University Press, 1986.

Eight leading folklore scholars present essays on the major topics studied by folklorists, including ethnic folklore, occupational folklore, and objects created by folk groups. An accessible book useful to beginning folklore students or general readers.

Simons, Elizabeth Radin. *Student Worlds, Student Words: Teaching Writing Through Folklore.* Portsmouth, N.H.: Heinemann, 1990.

A teacher and a folklorist, Simons offers good background on contemporary folklore and detailed lesson plans for high school writing and folklore studies.

Videotapes

Using Folklife in the Classroom. Kentucky Educational Television. Two 90-minute programs.

Produced by KET's Star Channel program, this two-part professional development workshop features folklorists and folk artists who demonstrate ways of incorporating folklife into the curriculum. Order from KET Professional Development, 600 Cooper Drive, Lexington, KY 40502-2200; 800-945-9167.

World of Our Own: Kentucky Folkways. Kentucky Educational Television. Eight 32-minute programs.

This series documents the diversity of Kentucky's traditions, including music, crafts, occupations, foodways, and celebrations across the commonwealth. A 44-page teacher's guides suggests classroom activities to enhance the videos. Order from KET Tape Distribution Service, 600 Cooper Drive, Lexington, KY 40502-2200; 800-945-9167.

Web Sites

"C.A.R.T.S.: Cultural Arts Resources for Teachers and Students"—A collaborative web site sponsored by City Lore and the National Task Force for Folk

Arts in Education that serves as a clearinghouse for resources related to folklore and traditional arts, and online educational events. It also provides opportunities to communicate with others about strengthening the relationship between school and community. http://www.carts.org/index.html

"TAPnet: Traditional Arts Programs Net"—A National Endowment for the Arts site that includes hyperlinks to sites that offer folk arts in education ideas and resources. http://www.tapnet.org

"A Teacher's Guide to Folklife Resources for K-12 Classrooms"—An annotated bibliography of books, articles, curriculum guides, and other media, along with a state-by-state listing of organizations that document and present folklife across the nation. Prepared by the Library of Congress. http://lcweb.loc.gov/folklife/teachers.html

Resources
Children's Books About Folklife
by Martha Shropshire Barnes
Eastside Elementary School

ETHNIC GROUPS

African American

Grifalconi, Ann. *The Village of Round and Square Houses, Vol. 1*. Little Brown and Company, 1986.

Johnson, Angela, and Ken Page, illustrator. *Shoes Like Miss Alice*. Orchard Books, 1995.

Johnson, Angela, and David Soman, illustrator. *When I Am Old With You*. Orchard Books, 1993.

Monjo, F. N., and Fred Brenner, illustrator. *The Drinking Gourd: A Story of the Underground Railroad*. Harpercollins, 1993.

Musgrove, Margaret W. *Ashanti to Zulu: African Traditions.* Dial Books for Young People, 1992.

Winter, Jeannette. *Follow the Drinking Gourd.* Knopf, 1992.

Cherokee

Cohlene, Terri, and Charles Reasoner, illustrator. *Dancing Drum: A Cherokee Legend.* Troll Association, 1991.

Asian American

Bales, Carl Ann. *Chinatown Sunday: The Story of Lillia* . Reilly and Lee, 1975.

Goldstein, Peggy. *Long is a Dragon: Chinese Writing for Children.*

Wallace, Ian. *Chin Chiang and the Dragon's Dance*. Atheneum, 1984.

Yin, Chamroeum. *In My Heart, I am a Dancer.*

Irish American

Kroll, Steven, and Michael Dooling. *Mary McLean and the St. Patrick's Day Parade*. Scholastic Trade, 1991.

Mexican American

De Paeola, Tomie. *The Legend of Poinsettia*. Putnam Group, 1994.

Ets, Marie Hall, and Aurora Labastida. *Nine Days to Christmas*. Puffin, 1991.

Stanek, Muriel, and Judith Friedman, illustrator. *I Speak English for My Mom*. Albert Whitman and Company, 1989.

Tompert, Ann. *The Silver Whistle*. Anchorage Press, 1986.

Multicultural Heritage and Traditions

Levinson, Riki, and Diane Goode, illustrator. *Watch the Stars Come Out.* Puffin, 1995.

_____. *I Go With My Family to Grandma's.* E.P. Dutton, 1992.

Lyon, George Ella. *Who Came Down That Road?* Orchard Books, 1996.

Rylant, Cynthia, and Stephen Gammell, illustrator. *The Relatives Came.* Alladin, 1993.

Rylant, Cynthia. *When I Was Young in the Mountains.* E. P. Dutton, 1992.

Sandin, Joan. *The Long Way to a New Land*. Harpercollins, 1987.

_____. *The Long Way Westward*. Harpercollins, 1992.

Shelby, Ann, and Wendy Anderson Halperin, illustrator. *Homeplace*. Orchard Books, 1995.

TRADITIONS

Basketmaking

Lyon, George Ella. *Basket.* Orchard Books, 1990.

Hunting Dogs

Clark, Billy C. *Useless Dog.* Jesse Stuart Foundation,

1996.

Naylor, Phyllis Reynolds. *Shiloh*. Yearling Books, 1992.

Stuart, Jesse. *The Rightful Owner*. Jesse Stuart Foundation, 1989.

Marble Playing

Hahn, Mary Downing. *Time for Andrew: A Ghost Story*. Avon, 1995.

Music and Dance

Ackerman, Karen, and Stephen Gammell, illustrator. *Song and Dance Man*. Knopf, 1992.

Griffith, Helen V., and James Stevenson. *Georgia Music*. Mulberry Books, 1990.

Hurd, Edith Thacher. *I Dance in My Red Pajamas*. Harpercrest, 1992.

Isadora, Rachel. *Ben's Trumpet, Vol. I.* Mumulberry Books, 1991.

Martin, Bill, and John Archambault. *Barn Dance*. Henry Holt, 1988.

McKissack, Patricia C. *Mirandy and Brother Wind.*. Random, 1988.

Polacco, Patricia. *Chicken Sunday.* Philomel Books, 1992.

Walter, Mildred Pitts. *Ty's One Man Band.*. 1987.

Wilder, Laura Ingalls, and Renee Graef, illustrator. *Dance at Grandpa's*. Harpercollins, 1996.

Williams, Vera B. *Music, Music for Everyone*. William Morrow and Company, 1988.

Quilting

Coerr, Eleanor, and Bruce Degen. *The Josefina Quilt Sotry.* Trophy Press, 1989.

Flournoy, Valerie. *The Patchwork Quilt*. E. P. Dutton, 1985.

Hopkinson, Deborah, and James Ransome, illustrator. *Sweet Clara and the Freedom Quilt*. Random House, 1995.

Johnston, Tony, and Tomie De Paola, illustrator. *The Quilt Story*. Paper Star, 1996.

Mills, Lauren A. *The Rag Coat*. Little Brown and Company, 1991.

Paul, Ann Whitford, and Jeanette Winter, illustrator. *Eight Hands Round: A Patchwork Alphabet*. Trophy Press, 1996.

Wojciechowski, Susan, and Patrick James Lynch, illustrator. *The Christmas Miracle of Johnathan Toomey.* Candlewick Press, 1995.

River Occupations

Michl, Reinhard. *A Day on the River*. 1995.

Sanders, Scott Russell, and Helen Cogancherry, illustrator. *The Floating House*. Atheneum, 1995.

Williams, Vera B. *Three Days on a River in a Red Canoe*. Greenwillow, 1984.

The Kentucky Folklife Program

The Kentucky Folklife Program was established in 1989 to identify, document, and conserve the state's diverse cultural traditions, generally referred to as folklife. An interagency program of the Kentucky Historical Society and the Kentucky Arts Council, the Kentucky Folklife Program strives to increase awareness of the state's folklife through diverse cultural programming. In addition to the Kentucky Folklife Festival, the Folklife Program supports efforts to incorporate folklife into K-12 classroom through the following programs, grants, and activities:

Training Workshops

The staff of the Kentucky Folklife Program can organize workshops for educators interested in incorporating folklife into the classroom. These 1-3 hour workshops can be scheduled in Frankfort, at your school, or in a community center. The workshop will familiarize participants with existing educational resources and address the following questions: What is folklife? How can I use folklife in the classroom? How do I find and present local artists? Workshop sizes can range from 5-20 teachers per session.

In addition, the Folklife Program co-produced the video, ***Using Folklife Resources in the Classroom,*** in conjunction with Kentucky Educational Television (KET). Two 90-minute VHS tapes demonstrate how folklife traditions can be used to connect educational and "real world" experiences. For more information or to obtain these videos, contact KET's professional development staff at 800-432-0951 or 859-258-7271.

Curriculum Materials

In addition to *A Teacher's Guide Kentucky Folklife*, the Kentucky Folklife Program has collaborated with KET to produced two video programs suitable for classroom use.

Tour of Kentucky Folk Music. KET, 1996. VHS, 4/60 minutes tapes. A four-part series featuring traditional music from across the state.

World of Our Own: Kentucky Folkways. KET, 1998. VHS, 4/60 minute tapes. A four-part series exploring folklife traditions ranging from music to occupational lore. The titles of the programs are "The Culture of Work" (Program 1 and 2), "The Culture of Play" (Program 3 and 4), "Art of the Everyday" (Program 5 and 6), and "Customs and Beliefs" (Program 7 and 8).

Teacher's guides accompany each series. You can obtain these materials directly from the KET Tape Distribution Service, 600 Cooper Drive, Lexington, KY 40502-2296. For more information call KET at 800-432-0951 or visit its web site: www.ket.org.

Funding Opportunities

Folk Art Project Grants: Project grants help organizations identify, document, conserve, and/or present traditional culture in their communities. Grants can support a wide range of activities including surveys, festivals, concerts, tours, conferences, exhibits, community residencies, teacher training, audio and video recordings, etc. The Kentucky Arts Council funds up to half of the total project cost and requires a one-to-one match. Deadline: March 30.

***Folk and Traditional Arts Apprenticeships*:** This program honors traditional artists and encourages the continuation of Kentucky's living traditional arts by funding amster artists to teach their skills, practices, and culture to less experienced artists. The apprenticeship is intended to provide an opportunity for the apprentice to advance his or her understanding and skills to a higher level, not as beginning- or intermediate-level training. Deadline: March 30.

For more information about any of the educational programs or services offered by the Kentucky Folklife Program, please contact: Kentucky Folklife Program, 100 W. Broadway, Frankfort, KY 40601; 502-564-1792 or (toll free) 877-444-7867.